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Widening Horizons for Music Education

ST. LOUIS, MARCH 2-8*—HOTEL JEFFERSON

THE BIENNIAL MEETING at St. Louis will bring into first focus the new theme of the Music Educators National Conference, "Widening Horizons for Music Education." That this is more than a mere postwar slogan, or the expression of a wishful hope for further extension of the music-education program, has already been demonstrated by the thinking and resultant plans and work of music educators at home and at the front, and by the composite enterprise of the huge curriculum-committee organization set up by President Lilla Belle Pitts and the Executive Committee.

To a large degree the St. Louis program will represent a report of progress on behalf of these Widening-Horizons Curriculum Committees. In this connection a significant feature is the scheduling of meetings of the more than thirty committees. Some of these committee meetings will be open to auditors, others, for reasons having to do with the nature of the work of certain of the committees, will be closed. In a few cases, sessions similar to the "section" meetings of previous years will be held, but for the most part the committee meetings will be devoted to study and discussion, with, as stated above, audience participation wherever feasible.

These meetings of the curriculum committees and of other groups, such as the Research Council, Council of Past Presidents, Editorial Board, auxiliary and coöperating organizations, will form a working background for the general sessions and other major events of Conference week.

The general sessions alone will offer unprecedented challenge and benefits to every music educator and community music leader who can be present. (And everyone in these two categories who can arrange to attend the St. Louis meeting owes it to himself, his school and community to make whatever personal sacrifice is required to be there.) The time is here to make another forward step, not in theory but in fact. "If our theme is to be made real," says President Pitts, "it will have to be developed in action," and this means individual and collective effort on the part of music educators themselves.

Among other things, the St. Louis meeting will provide a consistent demonstration of theory applied in immediate practice *by the teachers themselves*. "Members of the Conference," says Miss Pitts, "are entitled to grow—to stretch themselves, so to speak—by means of actually taking part in every area of classroom work and program production. This entails approaching performance and demonstration features in St. Louis from the standpoint of teacher- rather than pupil-emphasis. Thus it is that we plan to have the teachers themselves take part in singing our own United States folk songs, in dancing our own country dances, in playing and dramatizing singing games, in singing music of the day under the direction of Robert Shaw, in singing Bach with Mr. Drinker and Mr. Williamson in the Bach Choral Clinic, in studying contemporary music with our leading composers, in working out a program with the Radio Techniques Committee and Fred Waring—to mention only a few of the teacher-participation events arranged for general and special sessions."

The fields of art, drama, English, language, graphic arts, journalism, radio, speech, libraries, and visual education will be joined with that of music through the St. Louis-area meeting of the communication-arts group, to be held under the auspices of the M.E.N.C. Radio Techniques Committee and the Association for Education by Radio, in coöperation with the public schools of St. Louis and its vicinity. This meeting will be programmed as a general session of the Conference, open to all members.

Topics of other special meetings, some of which are referred to in preceding paragraphs, include: International Cultural Relations, Contemporary Music, Folk Music of the United States, Creative Music, Bach Choral Music, Sound Films, Piano Classes, Voice Classes, Radio Techniques, Teacher Education and the Widening Horizons for Music in the United States, Small Instrumental Ensembles, Professional and Trade Relations, Press Relations.

Special events include the Children's Concert of the St. Louis Symphony Orchestra, Vladimir Golschmann, conducting, and the presentation of "All in a Day's Work: An Educational Fantasy,"

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* It has been necessary to change the period of the Conference and related meetings from March 4-10, as originally announced, to March 2-8.

A G.I. Night at the Opera

VIVIAN ACORD

JOHN A. MCWHIRTER sits back and smirks. Mac is the boss of the American Red Cross Program Department in Palermo, Sicily, and one Scotchman who isn't afraid to stick his neck out, which is what he virtually did when he undertook to produce opera for G.I. consumption, acting on the popularly accepted premise that *Jersey Bounce* ranks much higher than *Ave Maria* in soldier favor. Mac is from Des Moines, Iowa.

Visiting the world's third-largest opera house, the Massimo, late one afternoon shortly after arrival in his newly assigned post at Palermo, Mac was struck and saddened to see the dust-covered bulletin of the last opera produced, before bombings and other exigencies of war put an end to theatrical productions in this part of the world. The opera was *Norma* and the date was November 19, 1941. Thinking of our own justly famous "Met," Mac began to wonder what had happened to the artists.

Next day, in one of the coincidences of life in our time, who appeared on the Program Department threshold but Salvatore Taibi, former maestro of the Massimo, offering his services to the new arrivals, these far-famed *Americani!* The Maestro was a ragged duplicate of his other compatriots who came looking for jobs, 99 per cent of whom sang operatic arias, and all of whom—as far as entertainment value was concerned—were regarded with suspicion.

Then again, here we were in the very center of the operatic country, with a chance of, by some quirk of fate, making a success of what might otherwise have been regarded as a handicap. Weren't we passing up a good bet by not taking advantage of the situation, dubious as it might seem? Maybe we were putting too much stress on the opinion that jive is the ultimate answer to musical

entertainment. Maybe we were overlooking the desires of the minority, who had as much right to entertainment as the majority. Should we trust our fate to this relic of Fascist days, who came in to see us dressed in black Fascisti boots and complete Fascist uniform every time it rained, because his civilian clothes were all wet?

At every turn, Mac was warned that the program would fail. In spite of prognostications, he went ahead and engaged opera stars and orchestra. Then arose the problem of the first program. Extreme care was exercised to select only music that had become at least partially familiar over the air to American audiences, only the better-known numbers from Italian opera, in the realization that an entire opera would have too many uninteresting spots.

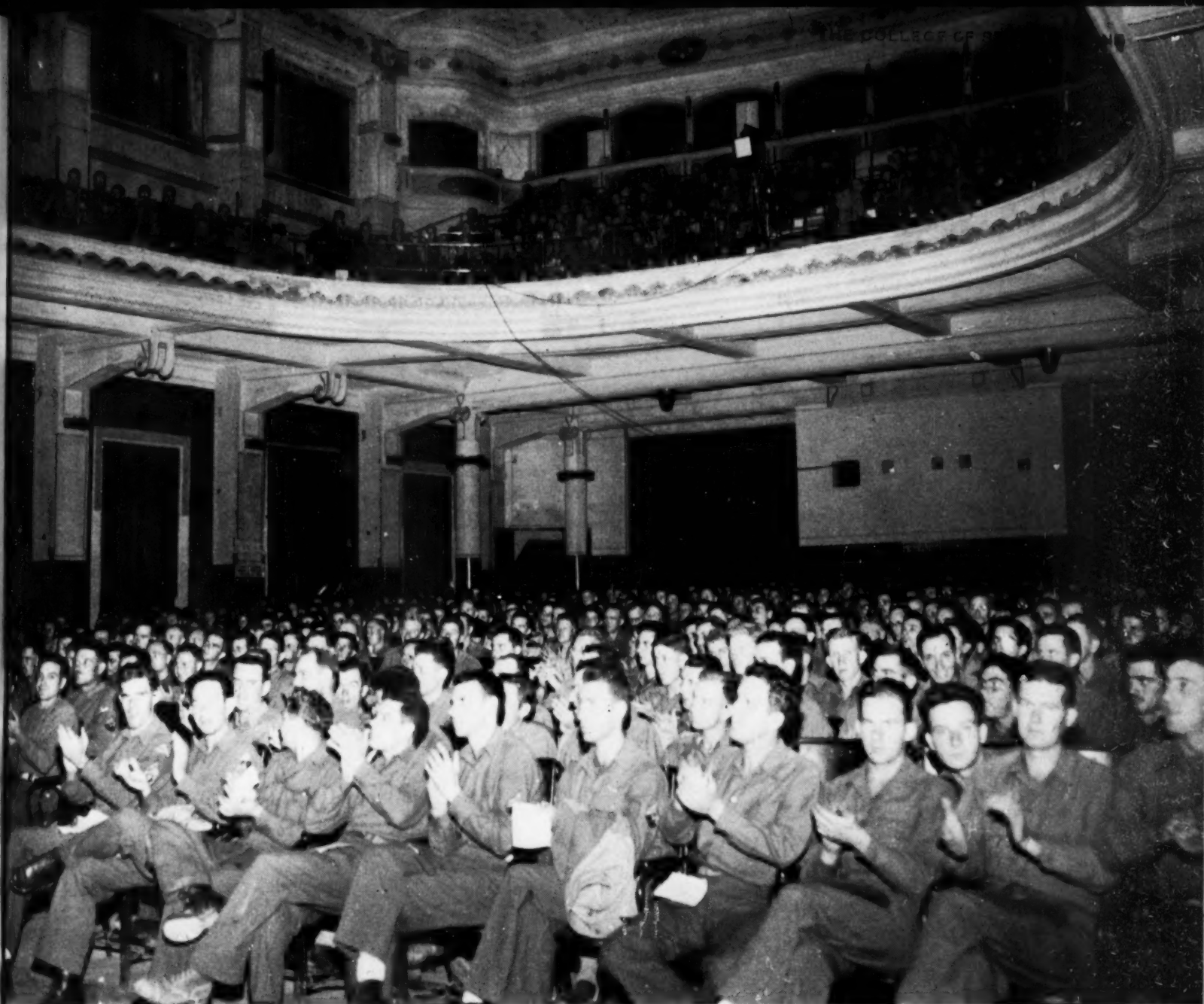
Came the big night, the grand premiere. No klieg lights flickered in the blacked-out sky, in the Hollywood manner, and no autograph-mad crowds milled at the entrance. Would anyone come? Reservations had been booked, but what if they didn't realize the kind of program it was? Would they stalk noisily out of the theatre, mumble in their seats, or yell for *In the Mood*? There was no telling what the reaction would be.

First there appeared the orchestra. When all but one seat was occupied, an inquiry was put to the shaggy Maestro—where was the missing link? No sooner had the words been uttered than he showed up. A bearded, bedraggled shell of a man, this was our first cellist, an ex-prisoner, who looked as if the pieced-together story that he had just crawled out of prison and come on over to play were true. But it was too late in the game to quibble with fate. The performers came in looking a little better, but in an assortment of attire from formal

Musicians follow the music with one eye on Signora Luisa Maiorca, as she sings the on-stage portion of the duet from Verdi's "Traviata" to her lover, a prisoner in a nearby tower. Massimo Theatre, Palermo, Sicily, in the American Red Cross presentation of "An Evening of Opera Favorites."



(American Red Cross photo)



Any doubt of the success of the American Red Cross program of opera favorites may be dispelled by the photograph of a packed house of G.I.'s and officers as they applaud the work of the lyric and dramatic artists and the symphony orchestra directed by Maestro Salvatore Taibi, Massimo Theatre, Palermo, Sicily.

(American Red Cross photo)

morning clothes and white gloves to wrinkled evening gowns. Our company and we breathed thanks to whatever gods there be that no pictures were to be taken. We didn't dare that experiment until a few pay days had come and gone and appearances in general were improved.

House lights dimmed for the overture, then went up for the first number, as an anxious Red Cross Program Department staff, seated in a strategically situated back row, "sweated out" the G.I. reaction to their great experiment. Were we ever in for a surprise! Soldier, sailor, Marine, officer, enlisted man; British, American—our capacity audience proved by the first burst of applause that they were a most interested group of listeners. For many it was their first experience with the concert stage. For others, it was a breath of home, a memory of nights at the "Met," at Chicago's Civic Opera House, San Francisco's War Memorial, or Los Angeles' Shrine Auditorium. Encore after encore was demanded, running the program far over its scheduled time.

Later we actually had quite a time explaining to the Sicilian artists that when American soldiers whistled, it

was not a sign of disapproval. In fact, soothing their feelings necessitated a formal letter of explanation. Now the performers, men and women alike, actually love the whistling, shouts, and clapping, and mug all over the stage for the G.I.'s benefit.

A weekly chore is that of translating the program material into English, which is quite a job when you don't "parlate Italiano," and a further hurdle is reached when you try to see that the printer prints the words correctly in English.

In planning the programs, the Army was a great help, digging singers out of the woods and bringing them in—the majority proving to have fine voices. Moreover, we were flooded by G.I.'s who wanted to sing on the program, or who wanted to direct the orchestra, in addition to the former members of the Massimo Opera itself, brought together by the Maestro.

We always try to include one costume number, provided it is illustrative of the part being sung, and well enough known to be recognized.

Not only are our weekly performances booked solid by military personnel two weeks ahead all of the time, but,

civilians being eliminated from the theatre because of limited seating capacity, we never fail to have an unending stream of Italians ready to act as ushers and stagehands in order to listen to the opera and see their friends and family members perform.

To end the program in typical American fashion, *The Star-Spangled Banner* is played by the orchestra. Week by week it became more Sicilian, until finally it had to be relearned altogether!

When it is all over, and we glance over the evening's program of entertainment, we never cease to marvel how anxiously Mac sits there and worries because he never knows what *will* and what *will not* go over. But always he comes back with that selfsame grin—call it smirk, if you like—which bears out his contention that in entertainment for the soldiers provision regularly is made for the great mass, but no provision is made for the group that enjoys the purely cultural type of thing. That much he has accomplished, and the reaction of the staff in look-

ing back on it is that the presentation of such a program is not a chore or a bore at all—if for no other reason than because of the fun and laughs we ourselves are afforded along the way. The American people and their educators responsible for instilling music appreciation in the program of American schools, we feel, may well be proud of their representatives overseas.

Some day, when our program is a dust-gathering souvenir in the attic trunk, and the one-time American soldier sits listening at the "Met" to the same selections he witnessed in Sicily at the American Red Cross theatre, for him and for all of us it will then have been very much "worth fighting for."

NOTE: Vivian Acord, American Red Cross staff assistant stationed in Italy, hails from Los Angeles, where she was executive secretary of Radio Station KHJ. In filing her story and accompanying photographs with the American Red Cross in Washington, Miss Acord requested that they be submitted to Peter W. Dykema, in accordance with the wishes of Mr. McWhirter, former M.E.N.C. member and assistant of Lorrain Watters, supervisor of music at Des Moines, Iowa, before the war. Mr. Dykema placed them at the disposal of the JOURNAL, which is grateful and proud to be given the opportunity of publishing this unusual account of the accomplishment of one former music educator in bringing music to our men overseas.

Essentials in Elementary School Music

FOWLER SMITH

IN DISCUSSING "Essentials for the Music Program in the Elementary School,"* I am using the word "essential" to mean that which is "important in the highest degree; indispensable."

It is important in the highest degree, and indispensable, that administrative officers and directors of instruction and curriculum builders have an educational philosophy which recognizes that feeling and emotion (and educational direction in these areas) are quite as important as intellectual concept and training: a philosophy that recognizes music along with other expressive arts as an important agency in the self-realization of the individual and the enrichment of human lives; a philosophy that recognizes music as a universal need, and the responsibility of education to provide for it; a philosophy that evaluates music as quite on the same level, if not as important and fundamental, in terms of life usage and of the ultimate good of education, as the three R's. I believe that this philosophy is rather general among administrators. I have heard it so expressed many times by superintendents and educational leaders. I am not so sure that it has so generally been translated into actual practice in the setting up of the machinery that will permit music to function at its best. When music justifies itself as a contributing and coordinating and unifying factor in the whole scheme of education, it will become less and less a stepchild and will be welcomed by the social science teacher, the geography teacher, the literature teacher, the teacher of languages, and the science teacher, to lift and emotionalize the teaching in every subject area.

It is important in the highest degree that the director

of music education, the supervisor, and the teacher of music have an educational philosophy that enables them to see beyond the techniques of musical achievement; that causes them to see beyond excellence of musical performance, that leads them to evaluate in terms of cooperation, organized group discipline, self-discipline, self-direction, loyalty and responsibility to group, school, and community—in terms of joy in achievement, in recognition, in the expanding ego which is good for the soul, in terms of those spiritual values which seek release in a search for beauty and which arrive at truth.

In short, when music teachers and directors think less of their own glorification and what they can do with music through the exploitation of young people, and think more of what music can do to young people, they will find emerging the finest singing and playing groups they ever had. In their search for truth they will find beauty.

In the elementary schools, music instruction is basic and fundamental, and it is only in the elementary school that all children are regularly exposed to some kind of musical experience and participation. I should say that there are two things that are specifically essential to the music program in terms of objectives:

(1) A continuity of training and musical experience which leads to finer and finer discrimination and taste.

(2) A continuity of training which leads to expanding power to use music as a means of expression.

Discrimination and taste on the one hand—expression on the other.

These two may be separated from each other for evaluation purposes, but in actual practice the experiences and activities specifically directed toward one objective or the other so coordinate that each contributes to the other. As a child's ear becomes more sensitive to the performance of others, his concept of performance

*"Essentials for the Music Program in the Elementary School" was the title of an address given by Mr. Smith, from the manuscript of which this article is taken. The address was delivered before the Department of Elementary School Principals at the 1940 convention of the National Education Association.

as a means of expressing aesthetic values is enhanced. His achievement of technique in expression and performance directs his attention in a more discriminating way to the performance of others, and his appreciation is greater.

So we have set up as our general objective in music the enrichment of human lives. More specifically, this means the appreciation of music that may be attained by children through listening to music of various types beyond their performing ability and through opportunities to sing and play musical instruments according to their ability and capacity in a pleasant and happy situation.

We believe that music is a universal need and that it is the responsibility of education to meet that need. We believe that every boy and every girl should have an opportunity to learn to sing and to play a musical instrument and to hear much appropriate, fine music, each in accordance with his interest and capacity.

Speaking as a parent, I should like to have the music program in the schools provide experiences that my child is not likely to get through other agencies. Highly specialized music training is probably the responsibility of the parent. But I should expect my child (and all children) to gain the use of his singing voice—first, to learn how to match tones, to sing in tune, and then sing songs appropriate to his age, interest, and experience, to learn how to blend his voice with others in the group; to learn how to listen with well directed attention to his own voice and the voices of others in the performance of the group; to hear much fine music which is as yet beyond his ability to perform. There is much excellent recorded material available and organized for such purposes.

I should like him to learn fundamentals of music and, as an outgrowth of the interest gained through joyous experience in listening and singing, to learn the fundamentals of note reading. It must be remembered, though, that the approach to music is through music itself and that technical skill is to be regarded mainly as a tool to open up larger and more interesting explorations of music. I do not like to say that note reading, or technique, is incidental, for it requires the utmost in teaching skill to plan, organize, and teach it. It must, however, appear at all times as a means to an end. Overemphasis will defeat the larger purpose, which is the development in the child of a robust, healthy attitude toward music in general. Children like to sing the songs they know. The teacher likes to teach them something. Both points of view are justifiable. The teacher must reconcile them.

I should like to have my child learn to hear and sing a second part, because herein he will gain the ability to pay attention to inner parts and harmony parts and the melodic line in orchestral compositions, which is often found in countermelodies running right alongside of the solo instrument. In orchestral compositions the greatest charm frequently is found in the weaving of simultaneous countermelodies — by those who are able to hear them.

I should like to have my child learn to hear and recognize the tonal characteristics of the various instruments of the orchestra, to recognize the tone color that is expressive of certain mental and emotional moods. When my child listens to such a composition as *The Sorcerer's*

Apprentice of Paul Dukas, I want him to smile, be amused, and appreciate the artistry of the composer in selecting the low register of the bassoon, the buffoon, the comic instrument of the orchestra. No other instrument can so well portray the fat and waddling old sorcerer. I want him to recognize the tonal characteristics of the viola as it represents the sorcerer's apprentice. No other instrument in the orchestra has exactly that tonal quality.

These are samples of the things that lead to full enjoyment in listening to music. Knowledge of notes is necessary for practice in part singing, and so you see that all these technical skills that seem pesky to the uninitiated are really essential in laying foundations for appreciation of all music, to be heard now or later in life.

One of the basic and essential qualities of music is found in rhythm and rhythmic pattern. I should like my child in the elementary school to have ample opportunity to express rhythm through accents made by bodily movements that express the mood and the character of the composition. I should like him to experience folk dancing and the stepping of rhythmic patterns to music which gives him a bodily feeling for rhythm and pattern.

Rhythmic pattern, form, design, color, shading, balance, are just as necessary in music as they are in art and architecture, and in the hearing can give just as much joy to the initiated in music as in any other form of art expression. These values may be entirely missed by the uninitiated and by the person who has not had the fundamental experience with the simple forms.

I should be happy if in schools which my child attended there were such things as special glee clubs, bands, orchestras, but this is not always possible in every area of the country and is often in the hands of teachers who are not specialists. It seems to me, however, that every teacher who has charge of children who are not taught by special music teachers can provide some of the basic experiences. She can plan to have her pupils sing every day, and plan to make use of the phonograph for the playing of appropriate music and for the playing of folk dances to which the children may dance. Teaching of skills is not difficult if approached with the right philosophy and understanding, and results worth attaining will be obtained if the daily program is planned to provide these experiences.

Music is for every child. Response to music is individual. Therefore, musical activities must be varied in quantity and kind. We must discover talent and guide it. More emphasis must be made in the field of elementary music. More provision must be made for more general musical participation in secondary schools. Specialized groups have attained amazing achievement.

In summary, we have said:

We need philosophy.

We must provide for the individual needs of all children.

We must provide a continuity of training that develops discrimination and taste.

We must emphasize music as a means of expression.

We must integrate it with the entire school program and life interests.

We may expect as a result finer appreciation of all art and life values, and enriched human lives; happy citizens, and hence better citizens, for happy citizens are good citizens.

"We Do Nothing but Sing"

HELEN L. SCHWIN

A GOOD MANY YEARS AGO, when Karl Gehrken was president, the Music Educators National Conference adopted for its slogan "Music for Every Child—Every Child for Music." In spite of the high-pressure sales methods of band-instrument and phonograph manufacturers, the majority of people have held to a drearily limited interpretation of that slogan. If the actual practices of most school music teachers were examined in the light of that slogan, then it should read "Vocal Music for Every Child—Every Child for Vocal Music."

What do I hear? "Every Child for Vocal Music"? Oh, come now! What about the Franks and the Alberts and the Tonys who have had their early years blighted by having to sit daily in the front seats so that the zealous teacher could see that they "could get their voices up nice and high this morning"? Don't tell me *they* are for vocal music! And what about the bright-eyed young mother who hopefully greets the kindergarten teacher on Mary Lou's first day at school with, "Please, Miss Bennett, don't make Mary Lou suffer as I suffered as a child in this very school. Can't you just let her sing, and not tell her that she is a blue jay?"

Suppose we do a little eavesdropping on the playground and listen to what the new boy in the sixth grade is hearing from his classmates. After all, Emerson made such eavesdropping both legitimate and fruitful for us adults when he said, "Do not think the youth has no force because he cannot speak to you and me. Hark! in the next room, who spoke so clear and emphatic? Good Heaven! it is he! it is that very lump of bashfulness which for weeks has done nothing but eat when you were by, that now rolls out those words like bell strokes. It seems he knows how to speak to his contemporaries." So let us listen to what Ted is telling Bob, just arrived from an intelligently progressive school where he has been accustomed to studying music, and not public-school music.

Bob: "Say! Do you always do the funny sort of thing the teacher had us doing this morning about 9:30?"

Ted: "What do you mean?"

Bob: "Why, when the teacher said, 'Now, children, we will have our music.'"

Ted: "Oh, you mean when we had our singing."

Bob: "Yeah. And all that stuff about finding do, and sharp kermatics."

Ted: "Poor Bob! You're in for it with the rest of us. We do nothing but sing!"

Well, like all eavesdroppers, we never hear anything good of ourselves, and Ted's indictment of his teacher should give many a teacher pause. "We do nothing but sing"! But children need to *listen*, too. Is all our talk about "The Child: His Nature and His Needs" just a lot of words? Perhaps it is. But if not, then why not do something about it? The American public is now in the throes of the most searching experience in self-analysis in all its history. What better time than today can we choose for doing a little house cleaning in our own pedagogical attics?

Like a plaintive tune sung by the oboe sounds that remark. Again and again it echoes in my thought . . . "We do nothing but sing." And then the accusing voice of one's common sense replies, "But children need to *listen*, too."

The greatest Teacher of all time left us a perfect formula, if we are only humble enough and wise enough to follow it. He said, "Seek ye first the kingdom of God and His righteousness, and all these things shall be added unto you." Wasn't He putting spiritual values before material things? Can't we apply this advice to our business of bringing children and music together in such a way that something really significant happens? We can do these words no violence if we interpret them thus: "Seek ye first the *love* of music, and all these (technical) things will follow."

But how shall we go about developing a love of music? By charging up and down the room on the first day of school to find "where those monotones are"? By assigning special seats to all—beaming at those fortunates who rated a seat in the rear of the room, looking down our noses tolerantly at those unfortunates who landed in the front seats? By teaching a lot of silly little songs about "The Friendly Truant Officer" or "The Busy Squirrel," and following this by an enticing presentation of the sol-fa syllables to the same tune?

No! No! Children need to listen. In this year of 1944 they need it more than ever before. Why? Because every child is unconsciously craving the very thing for which our people are now fighting—a sense of security. What subject is better adapted to satisfying this craving than music? And how dare we give our children the bare husks of so great an experience? How dare we give them anything less than the very best? Why are adults thronging the churches and concert halls today? Because there they are finding the satisfaction of a need: great music, well performed. They are finding little pools of peace in the savage jungle. . . . Why deny such experiences to children, when it is within our power to provide them?

This is by no means a plea for a course of study embodying nothing but listening. It is a plea for care in planning a rich experience in music for every child—the same careful planning that his mother uses in giving him three well-balanced meals each day. Let us make sure that we are using generous portions of each of the following five ingredients when planning a musical diet for boys and girls:

- (1) listening experiences
- (2) singing experiences
- (3) rhythmic experiences
- (4) playing experiences
- (5) creative experiences

Actually, the picture is less dark than it has been painted, for here and there are to be found thoughtful teachers who are profiting from the research already done in the fields of reading and social studies, and these teachers know that children learn from experience, there-

fore they are becoming the leaders in applying a similar line of thought to planning the instruction in music. May I tell you some true stories of what teachers of this type are doing?

Let us begin in a nursery school. It is both illuminating and amusing to see the music teacher at work with a group of six or eight two- or three-year-olds. She has found that they have practically no interest in singing. But how they love to "do what the music says"! At least that is what they think. But this good teacher knows that a sense of discrimination is but slightly developed in these young children, and that whatever hint she gives as to the nature of the music will be carried on indefinitely. Well do I remember a day when she said, "This is sleepy music," whereupon all six children composed themselves for slumber flat upon the floor. When she changed to more sprightly music after the Schubert lullaby, they continued to sleep, even through a blatant rendition of *The Light Cavalry Overture*!

At the four-and-a-half-year level, the story of Roger stands out. Roger never deigned to come to a music period until the day that a high-school boy came to the school to play his flute for the children. They were simply entranced, and Roger for the first time left the library corner to look in on the music period. He hung on the player's every tone, and each day thereafter he would inquire hopefully, "When is Anton coming again?" Taking no chances on missing Anton's bimonthly visits, he attended every music class, and even contributed a song which has gone down in the history of that school as a classic. A gratifying sequel to Roger's conversion is that, when asked what he wanted for his birthday, he said, "I want Anton to come to school on my birthday and play for the children." His wish was granted.

Then there is a kindergarten in which the teacher has a truly understanding heart. She embodies the saying "The teacher teaches John music," and she realizes that the subject is secondary in importance to John. She knows that John and Jerry and Jack and Jane all come from homes where the radio blares constantly. Because of this, she is giving these children their musical experiences in terms of their needs. Through patient insistence on listening, she is developing true appreciation through *understanding* of music. The children are becoming increasingly aware of certain pieces of music which imply no physical activity at all. Slowly there is growing in them the ability to sense when the music calls for activity, and when it calls for quiet listening. Colored slides have been helpful, and it is gratifying to see the calm atmosphere of a room with thirty-five or forty potentially wiggly five-year-olds listening quietly and looking at a picture of a child asleep, while a Mozart lullaby is being played. Not long ago her patient work had verbal approval from young Jack, blond and Czechoslovakian, who sighed at the close of one of these periods, "That was a *good* show, wasn't it?"

As we look in on a first-grade class, the children all have an air of mystery. Dorothy goes up and whispers something to the teacher. Oh, this is the day for a surprise! The teacher sits down to enjoy what is coming, and the children "take over." Eight girls go to the front of the room, Carl goes to the phonograph, and soon we are regaled with an original interpretation of a singing game. It is only when it is time for the presentation of a

new song or rhythm that the teacher steps into the picture. She leads the children in the singing of a Stephen Foster song. The voices sound pretty bad, but the spirit is there. This class means to be ready to sing some of the songs that the older children know, in case of an all-school sing or an indoor air-raid drill. The teacher knows from experience with the "policy of nonaggression toward monotones" that the great old healer, Time, plus a variety of musical experiences in, and approaches to, music will have favorable results on the "growlers" and will leave no unhappy attitudes, such as self-consciousness, tension, or dislike of the subject, in its wake. So they all sing with gusto!

And of course there is the Play Concert. Here we may find a class beginning to plan for such an experience by having some of the Uncle Remus stories read to them. From this it is a natural step to the hearing of some of Edward MacDowell's music based on these stories—*Of Br'er Rabbit* and *From Uncle Remus*. Then on to more music which tells a story or paints a picture: there is *The Swan*, and *The March of the Little Lead Soldiers*, and *Will-o-the-Wisp*, and *To a Water Lily*. However, *Danse macabre* is a prime favorite. Never does a ghost story receive more rapt attention! And at last comes the actual planning for the Play Concert. As May Hill Arbuthnot said in one of her articles regarding children's reading, "Mother Goose never heard of a word list. She uses the English language with abandon." And so intelligent planners must know such words as *usher*, *intermission*, *applause*, *programs*, *concertmaster*, *tuning bar*, *ticket*, *conductor*. The planning is of course done very largely by the children.

Finally comes the day of the concert. The children put on wraps and galoshes, pass out of the front door of the school, walk around the building, and enter at a door not often used. Ushers take their tickets and indicate where they are to go; others show them to their seats. The silence is profound. Each child silently removes his wraps and places them over the back of his chair. Programs are consulted, the teacher officiates at the phonograph, and the first record is heard.

Well, to make a long story short, these affairs invariably have certain similarities in results. The attention is excellent, the applause after each number is anything but perfunctory, the manners during the intermission are such as would put any adult audience to shame, and the expressions of pleasure over the music and regret at so short a concert are genuine, as the children put on their wraps and leave the "concert hall."

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Scholastic Awards for Composition

M.E.N.C. Creative Music Projects Committee is coöperating with Scholastic Awards in the annual competition for student composers. Prizes, provided by RCA Victor Division of the Radio Corporation of America, are offered for: Song for solo voice; composition for any solo instrument, including piano; part-song for mixed quartet or chorus; composition for ensemble of not more than six instruments. For detailed information address Scholastic Awards, 220 East 42nd Street, New York, N. Y.

Codes for Public Relations

J. LEON RUDDICK and EUGENE J. WEIGEL

THE MUSIC EDUCATOR is called upon to represent the school system in many activities which involve very definite responsibilities in the field of public relations. The importance of this form of public relations cannot be overestimated. Since the public-school teacher is an employee of a governmental agency, his responsibility to the public is dual in nature. As a public "official" in the sense that he represents a governmental agency, he is responsible, through his administrators, to the community or to the constituency of the school district in which he works, for the welfare of his pupils; this responsibility is more or less clearly defined by the administrative codes of the various states, which in turn are founded upon the legislative enactments regulating operation of the school systems. As a citizen, he must act for the best interest of that portion of the public which is not actually a part of the school's immediate clientele, as well as for the citizens who are parents of school children.

Legislative control reaches into the relationship of teacher and pupil, teacher and administrator, and into some teacher-parent relationships. In some twenty-five states, control extends into commercial relationships in the form of limitation prohibiting the teacher from acting directly or indirectly as the agent of manufacturers or dealers who supply materials and equipment to the schools. Individual school systems have developed their own administrative codes, founded upon the state laws under which they operate, and added specific interpretations and additional regulations to meet local requirements. One common addition is a section prohibiting teachers from coaching pupils in their own classes for a financial consideration. There is no controversy over the definite regulations of the administrative codes, but there are many questions of ethics and justice which the legal codes do not and should not control. Public relations involve many of these questions.

The Ohio Music Education Association recognizes that there are many ethical principles which affect the relations of the music teacher with certain segments of the public. The public can act as a unit only through organization, and so it is logical that discussions of ethical procedure affecting public relations were opened, first of all, with organizations in the field of music representing that portion of the public which is most closely related

to the work of the school music teacher. Negotiations over a period of six years have resulted in the adoption of three Codes of Ethics by the Ohio Music Education Association and, respectively, the American Federation of Musicians of Ohio, the Ohio Music Merchants Association, and the Ohio Music Teachers Association. The interorganizational aspect of these codes is unique. There are many codes of ethics for members of a single professional organization, such as those of the medical and legal professions, nurses, engineers, and librarians, as well as codes of national and state teachers' organizations. The Ohio Music Education Association asks the question, "Why not approach the problem of coöperation and mutual understanding between associated groups by stating the ethical principles upon which such coöperation and understanding may develop?"

The present codes are not considered to be legislative in nature; no penalties can be administered for violations, but it is hoped that, by common agreement, the membership of all organizations concerned will adhere to the principles involved and confine their activities to their respective spheres, thereby promoting coöperation and understanding for the benefit of all.

From the very beginning of instrumental music in the public schools, there has been the moot question as to where public-school music service ends and professional music service begins. Human nature being what it is, there has always been an element of exploitation by the unscrupulous in the use of public-school music organizations for private gain in enterprises not even remotely connected with music education or with the art of music. This exploitation has not rested wholly with the outsider. There have been many examples of exploitation from within by the music teacher who, for a consideration, was very pleased to use a school organization for the school's gain or his own personal gain.

A classic example of the conflict can be illustrated by a situation not at all uncommon in many parts of Ohio. We refer to one where the father, a professional musician providing a livelihood for his family, was forced to compete for an engagement with a school organization in which his son was a performer and where the engagement was for a cash consideration. It is obvious that such a situation was intolerable. The ethics in the whole



Gerald Frank, OMEA Pres.



W. Oscar Jones, OMEA 1st V.P.



Edith M. Keller, State Mus. Sup.



E. J. Weigel, OMEA Past Pres.

controversy were so clearly obvious that something had to be done. In 1938 the president* of the Ohio Music Education Association, together with other music educators in the state, approached the American Federation of Musicians in the Ohio, West Virginia, and Kentucky Regional to see whether or not the two groups could arrive at a fair and mutually satisfactory definition of the activities under their respective jurisdictions in order to avoid overlapping or conflict of interest in the performance of music. It was definitely understood that the professional musician had a right to earn a living in music but, at the same time, that he had no jurisdiction in, or right to dictate or control, the activities of school music organizations in the realm of certain public relations.

After many meetings of the committee appointed by the Ohio Music Education Association and the committee of the American Federation of Musicians, headed by Frank Streng, regional director, a code was arranged. It is repeated here verbatim for your consideration. You will note that once and for all the respective musical activities of professional musicians and school musicians have been defined in such a way that there can be no misunderstanding, and it is very gratifying to report that in Ohio, where this code has been in operation since 1938, a very coöperative and understanding relationship has developed between the two groups.

With the Professional Musicians

A Code of Ethics as adopted jointly by the Ohio Music Education Association and the Ohio Divisions of the American Federation of Musicians:

The competition of school bands and orchestras has in the past years been a matter of great concern and hardship to the membership of the professional musicians.

The music educators and the professional musicians are alike concerned with the general acceptance of music as a desirable factor in the social and cultural growth of our country. The music educators contribute to this end by fostering the study of music among the children of the country and by developing a keen interest in better music among the masses. The professional musicians strive to improve musical taste by providing increasingly artistic performances of worth-while musical works.

This unanimity of purpose is further exemplified by the fact that a great many professional musicians are music educators and a great many music educators are, or have been, actively engaged in the field of professional performances.

The members of high-school symphonic orchestras and bands look to the professional organizations for inspiration and become active patrons of music in later life. They are not content to listen to twelve-piece ensembles, but demand adequate performances, resulting in an increased prestige on the part of professional musicians.

* Mr. Weigel, one of the co-authors of this article.

Since it is in the interest of the music educator to attract public attention to his attainments for the purpose of enhancing his prestige and subsequently his income, and it is in the interest of the professional musician to create more opportunities for employment at increased remuneration, it is only natural that upon certain occasions some incidents might occur in which the interests of the members of one or the other group might be infringed upon, either from lack of forethought or lack of ethical standards among individuals.

In order to establish a clear understanding as to the limitations of the fields of professional music and music education in the State of Ohio, the following statement of policy is adopted by the Ohio Music Education Association and Ohio locals of the American Federation of Musicians, and is recommended to the membership of those serving in their respective fields:

I. MUSIC EDUCATION

The field of music education, including the teaching of music and such demonstrations of music education as do not directly conflict with the interests of the professional musician, is the province of the music educator. Under this heading should be included the following:

(1) *School Functions*, initiated by the schools as a part of a school program, whether in a school building or other building.

(2) *Community Functions*, organized in the interests of the schools strictly for educational purposes, such as those that might be originated by the Parent-Teacher Association.

(3) *School Exhibits*, prepared as a part of the school district's courtesies for educational organizations or educational conventions being entertained in the district.

(4) *Educational Broadcast Demonstrations*, such as "Music and American Youth," the "Ohio School of the Air," and the Ohio Education Association programs, when presented with the sole purpose of acquainting the public with the type of music instruction offered to the children of a community.

(5) *Civic Occasions*, of local, state, or national patriotic interest, of sufficient breadth to enlist the sympathies and coöperation of all persons, such as those held by the G.A.R., American Legion, and Veterans of Foreign Wars in connection with their Memorial Day services in the cemeteries. It is understood that affairs of this kind may be participated in only when such participation does not in the least usurp the rights and privileges of local professional musicians.

(6) *Benefit Performances*, for local charity, such as the Welfare Federation, Red Cross, hospitals, etc., when and where professional musicians would likewise donate their services.

(7) *Educational or Civic Services*, that might beforehand be mutually agreed upon by the school authorities and official representatives of the local professional musicians.

II. ENTERTAINMENT

The field of entertainment is the province of the professional musician. Under this heading are the following:

(1) Civic parades, ceremonies, expositions, community concerts, and community-center activities (See I, paragraph 2, for further definition); regattas, nonscholastic contests, festivals, athletic games, activities or celebrations, and the like; state and county fairs (See I, paragraph 5, for further definition).

(2) Functions for the furtherance, directly or indirectly, of any public or private enterprise; functions by chambers of commerce, boards of trade, and commercial clubs or associations.



Edward J. Brown, OMEA Exec. Sec.



A. D. Lekkold, OMEA Treas.



Chas. E. Luoma, OMEA Publicity



J. L. Ruddick, OMEA Pub. Rel.

(3) Any occasion that is partisan or sectarian in character or purpose.

(4) Functions of clubs, societies, civic or fraternal organizations.

(5) Statements that funds are not available for the employment of professional musicians, or that if the talents of amateur musical organizations cannot be had, other musicians cannot or will not be employed, or that the amateur musicians are to play without remuneration of any kind, are all immaterial.

(Signed) PUBLIC RELATIONS COMMITTEE

Grover C. Yaus, Chairman, Supervisor of Music, Youngstown; Edith M. Keller, Secretary, State Supervisor of Music, Columbus; Karl H. Berns, Assistant Secretary for Field Service of the Ohio Education Association, Columbus; Nellie L. Glover, Supervisor of Music, Akron; Eugene J. Weigel, President of the Ohio Music Education Association, Ohio State University, Columbus; Arthur E. Streng, President of the Columbus Local, American Federation of Musicians, Columbus; L. O. Teagle, Secretary of the Akron Local, American Federation of Musicians, Akron; Hal R. Carr, Secretary of the Toledo Local, American Federation of Musicians, Toledo; Dan H. Brown, President of the Greenville Local, American Federation of Musicians, Greenville.

Good equipment and ample materials are essential to successful music teaching. How far may the teacher go in assisting parents with the selection of merchandise needed for the development of the child's talent? The purpose of the joint code between O.M.E.A. and the Music Merchants Association of Ohio is to guide both the dealers and the teachers toward maintaining healthy and helpful relations. This code was developed by a joint committee in 1941.

With the Music Merchants

A Code of Ethics between the Ohio Music Education Association and the Music Merchants Association of Ohio:

Whereas, both organizations are primarily interested in the music education of the school children of Ohio, and in furthering the interest of these young people in the art of music; and

Whereas, in this common effort, harmony and understanding should prevail;

Now the following Code of Ethics is adopted and approved:

First. The retail music merchant shall sell musical instruments and merchandise, of good quality at fair prices, to the public-school pupils of Ohio; and he shall, at all times, assist and help the community public-school music teacher in promoting an interest in the study of vocal and instrumental music.

Second. The public-school music teacher shall confine his activities to the teaching of music, as required by the laws of the State under Section 7718 G. C., and the regulations of the Educational Department, to the public-school pupils of Ohio; and he shall not sell musical instruments or merchandise directly or indirectly, to the pupils, or accept commissions of any kind, in any manner whatsoever, from any manufacturer, jobber, or music merchant for recommending any kind, brand, or make of musical merchandise.

Third. It shall be the prerogative of every public-school music teacher in Ohio, to examine and test the suitability of all musical instruments and merchandise purchased by pupils for use in school study, and, if found deficient, to communicate with the retail merchant selling the same, looking to the immediate adjustment of the difficulty, but the public-school music teacher in Ohio shall not recommend to his pupils or their parents any single make or brand of instrument exclusively.

Fourth. It shall be the duty of every retail music merchant in Ohio, readily and quickly to assist all public-school music teachers in his community, to see that pupils have proper and suitable instruments, by exchange or otherwise; to stock such musical instruments and merchandise for sale to pupils as the teachers may request or recommend to the dealer; to arrange for the renting or loaning of instruments to talented pupils upon the recommendation of the teachers; and generally to cooperate with the public-school music teachers along these lines. In the event any local retail music merchant fails, neglects, or refuses so to cooperate with his public-school music teachers, then, and in that event, the teachers shall have the right and privilege, without violating this Code, to seek and find other retail sources for the musical instruments and merchandise necessary and required by the pupils in the proper study of music.

Approved by the undersigned committees at Cleveland, Ohio, May 18, 1941:

OHIO MUSIC EDUCATION ASSOCIATION COMMITTEE

J. Leon Ruddick, Cleveland, Chairman; Arnold E. Hoffman, Struthers; Howard F. Brown, Lorain; Ralph E. Rush, Cleveland

Heights, President (ex officio); Gerald M. Frank, Elyria, Executive Secretary (ex officio).

MUSIC MERCHANTS ASSOCIATION OF OHIO COMMITTEE

Al. S. Arnstam, Cincinnati, Chairman; George F. Schulte, Cleveland; Eugene Smart, Mansfield; Leslie L. Steward, Columbus, President (ex officio); Rexford C. Hyre, Cleveland, Executive Manager (ex officio).

In the medium- and larger-size cities, specialized music teaching becomes a coöperative undertaking. The private teacher and the public-school teacher each share in the development of the talented child. The foundation for successful continuance of full and comfortable coöperation is found in mutual understanding, confidence, and professional good will. Ohio Music Teachers and Ohio Music Educators adopted the following code this year.

With the Private Music Teachers

To promote coöperation in and understanding of the inter-relating fields of music teaching, the Ohio Music Teachers Association and the Ohio Music Education Association adopt the following statement of policy:

I. MUSIC EDUCATION

The school music teacher is a public employee and is obligated to serve the interests of the whole community. It shall be his privilege and responsibility to advise parents on questions pertaining to the private instruction of pupils under his jurisdiction. At all times the best interest of the pupil is of first importance. It shall be the obligation of the public-school music teacher to give to parents, upon request, the names of private teachers who are competent. In so doing, the school music teacher shall avoid recommending a single private teacher above all others, but shall suggest two or more, the final choice to be made by the parents. In communities where the choice is limited, it shall be incumbent upon the school music teacher to serve the interests of the student within the limitations of the resources available in the community.

II. MUSIC STUDIO INSTRUCTION

Music studio instruction is defined as lessons given for a consideration by individual music teachers or groups of teachers who are not employed by, or under the jurisdiction of, a public school or institution supported by public taxation.

As a citizen, the studio teacher shall coöperate in the support of public education, including music instruction at elementary music levels in the schools for the general good of the community.

III. AGREEMENT

It is mutually agreed, between the aforesaid organizations, that: It is unethical for any music teacher, whether teaching in school or in a private studio:

(a) To discuss with parents or pupils, the work of another teacher in such manner as will injure the professional reputation of any teacher;

(b) To claim sole credit for the achievement of pupils under separate or coöperative instruction, when such claim shall reflect or imply discredit upon a preceding or coöperating teacher.

It is the common purpose of music teachers to coöperate:

(a) In raising standards of music instruction;

(b) In promoting interest in active participation in music performance;

(c) In developing wider appreciation of music;

(d) In establishing opportunities for elementary music instruction under the auspices of the school for exploratory purposes;

(e) In encouraging study with private teachers at the end of the period of exploratory instruction;

(f) In extending opportunities for music study to the underprivileged child through scholarships or extension of school instruction in individual instances;

(g) In encouraging regularity of attendance at both school and private lessons, rehearsals, recitals, and performances;

(h) In operating an organized plan for giving credit toward graduation for study with recognized studio teachers;

(i) In alleviating the influence and practice of unethical methods of music instruction.

It is further agreed that each organization will maintain a permanent Code of Ethics Committee. These committees shall meet together during the month of May of each year.

(Signed) COMMITTEE FOR THE O.M.T.A.

Frank Hruby, Chairman; George Hickman; John Samuel; Howard Swingle; Handel Wadsworth.

(Signed) COMMITTEE FOR THE O.M.E.A.

J. Leon Ruddick, Chairman; Howard Brown; Gerald Frank; Arnold Hoffman; Ralph Rush.

Constructing a Miniature Orchestra

EDNA M. TERRY

SEVENTH- AND EIGHTH-GRADE pupils of Irving School in Dayton, Ohio, where Bess M. Heiser is principal, began last January the study of the symphony, which resulted in the construction of a thirty-piece miniature orchestra.

Interest in the project was aroused when S. Norman Park, director of music in the Dayton schools, showed these classes samples of homemade instruments, pictures of the creative endeavors of various groups, and a miniature figure of a symphony-orchestra player. The constructing of a miniature orchestra of their own was made possible through the coöperation with the music department of the art department, directed by Martha Bains, and the manual-arts department, under the supervision of Roger Jenks.

A period of study of symphonic music inaugurated the project. The movements that make up a symphony were studied and listened for in recordings of Beethoven's Fifth, Haydn's "Surprise," Schubert's "Unfinished," and Dvorak's "New World." An attempt was made to recognize the various themes as they appeared throughout the music. The children enjoyed listening to good music, and reported with interest on any familiar symphonic music heard at home on the radio. Popular melodies such as *Song of Love*, based on a theme from Schubert's "Unfinished," and *Moon Love*, adapted from Tschaiakowsky's Fifth, served to good purpose as comparative material.

With this general background and interest in symphonic music established, a study of the instruments that produce such music



The students decided to have their orchestra "play" Beethoven's Fifth Symphony, since the timeliness of its opening theme, as currently interpreted, appealed to them. The music chosen, miniature music sheets were scored with eight measures of correct orchestration for each instrument represented, as well as for the director.

After approximately four months of work, the project was ready to be set up in permanent form. The foundation of imitation wood which we had used made it possible to have some of the figures standing, and also formed the base of a framework on which to hang the blue backdrop.

Needless to say, the pupils were proud of the result of their efforts. The teachers felt that the project was worth while in that the girls and boys, through their work, gained a more intimate appreciation of good music, as well as the realization that each had something he could—and did—contribute to the common goal.

The miniature orchestra was displayed at one of Dayton's leading music stores and at the Dayton Art Institute.



was begun. The children obtained pictures of the various instruments of the orchestra from music catalogs. These were mounted on construction paper, grouped into families, and displayed in the music room. Correct grouping in the four choirs, or families, was learned by means of large charts, and the names of the instruments and the families to which each belongs were listed by the pupils in their notebooks, with illustrations taken from catalogs, or sketches drawn by the pupils themselves.

As a means of learning to recognize the instruments by tone as well as appearance, recordings of the instruments proved valuable. In addition, pupils who played instruments were asked to demonstrate them.

Our next step was to study the seating plan of a symphony orchestra. Several standard plans were "discovered," and after a discussion of their respective merits, one was copied into the notebooks for reference. From this plan the pupils determined the number of instruments they wished to have in each section of their miniature orchestra. A seating plan was then drafted for the thirty "musicians" who were to be created.

Real instruments were measured, and then the miniature instruments, chairs, and music stands were made to scale in the manual-arts department. In the art classes, wire was bent and wrapped with cotton to form the bases for the six-inch orchestra figures. The heads, hands, and feet of the figures were modeled from clay and painted. The cutting and sewing of the costumes and the backdrop were done by the girls in the sewing classes.



American Songs for American Children

M.E.N.C. COMMITTEE ON FOLK MUSIC OF THE UNITED STATES

TO DEVELOP a program of "American Songs for American Children" the Music Educators National Conference has set up a Committee on Folk Music of the United States. As Number 11 under "Relations and Resources Influencing Curriculum Development," the Committee conceives of its function as one that touches "Relations and Resources" at almost every point, from community activity to research. (See Sept.-Oct. issue, page 20.)

Basic to this activity is the principle stated by Charles Seeger in his Foreword to *American Songs for American Children*: "one essential basis of music education in a country is the folk music of that country." This axiom is basic not only to music education but also to American education, for to know American folk music is to know the American experience with which it is inextricably bound up. And because folk music, like folk tradition generally, is part of a world stream, there is no conflict there between being "at home" with our own music and giving a home to the music of the rest of the world.

In accordance with this principle of a basic and inter-related activity, the Committee has formulated the following five-point program:

(1) *To publish more folk music.* Two years ago at Milwaukee the Music Educators National Conference, in coöperation with the Music Division of the Library of Congress, presented a successful program of "American Songs for American Children." As a result of the ensuing demand for copies, the edition of the Conference booklet of the same title was soon exhausted. To continue to make folk-song material available to the schools, the Committee will select two or three folk songs for publication in each issue of the JOURNAL, beginning, in this issue, with two of the best songs reprinted from the booklet. Teachers and pupils who use the songs are invited to send in their reactions and suggestions. In this way it is hoped to accumulate, over a period of time, a body of tested and approved material.

(2) *To work on the principle that folk music begins at home.* Folk-song activity is conceived of as an arc, with collection at one end and publication at the other. Since direct contact with the sources is one of the best ways of cultivating a taste for folk music, directors of music will be encouraged to locate and record folk musicians and folk-music groups in their communities. Here the pupils can serve as intermediaries and collectors for singers of their own families and acquaintance. The experience of many European countries in utilizing the schools as a collecting agency has amply demonstrated the twofold benefit resulting from such activity: first, the enrichment of folk-song collections; second, the development of consciousness of the existence of folk music in every community. In this connection the policy of the Archive of American Folk Song of the Library of Congress, as stated by Harold Spivacke, chief of the Music Division, bears repeating: "Intensive work must be carried on by local authorities, and we have long hoped for the day when every state in the Union will have its own folk-song archive with which we could coöperate."

(3) *To survey folk-song publications.* As a guide to the further collection and publication of American folk songs, more information is needed on what already has been published. To this end the Committee will undertake a survey of available folk music in textbooks and regular folk-song collections. It is hoped that such an investigation will serve to uncover gaps and blind spots as well as to provide a basic bibliography and study guide.

(4) *To coöperate with record companies.* The phonograph record has proved one of the most effective means of teaching folk songs. Existing catalogs and appraisals of recordings indicate the wealth of material already available, as well as the possibilities for increasing the variety of selection and presentation. In addition to the many excellent commercial albums of folk songs and folk dances, there are such authentic productions as the Library of Congress' "The Ballad Hunter" series of fifteen-minute transcriptions by John A. Lomax, documenting the songs with background descriptions and collector's anecdotes. As a means of bringing music educators together with the record companies and exchanging ideas, representatives of the major companies have been invited to confer with the Committee and participate in its program. More work needs to be done on listing and evaluating records as a step toward formulating standards.

[NOTE: For a description of the Library of Congress' six record albums of *Folk Music of the United States*, see the April 1943 JOURNAL.]

(5) *To plan a folk-song session at the 1944 conference.* The Committee will focus attention on its activities at a folk-song session at the St. Louis conference in March. As a practical demonstration of teachers' participation, a folk singer will lead the teachers themselves in the singing of folk songs. Experience to date in the use of folk music in the schools indicates that all attempts to orient the curriculum in this direction must begin by teaching the teachers.

—B. A. BOTKIN



Jennie Jenkins

One of the features of frontier entertainment was always the boy-girl dialog song. The usual theme was polite courtship and the usual feeling was light humor or delicate sentiment. The actors glowed with embarrassment and pleasure as they sang. *Jennie Jenkins* has been recorded in New England, the South, and the Middle West, and one can say, therefore, that it is national in its spread. The fun comes when you try to memorize the nonsense syllables and sing them as fast as you can.

—ALAN LOMAX

John Henry

If a committee of folklorists were asked to choose the most important folk ballad that has yet come out of America, I think there is no question that they would decide upon the ballad of John Henry, the steel-driving man. The story runs deep into the roots of human nature. Its hero died in the heat of building the America we know and fight for today, for our democracy is based on rapid communication and on an industrial system fed by the railroads. The ballad itself, an extension of the classical British ballad form, was composed by Negroes, but now is shared equally by Negro and white folk singers.

John Henry, it is believed, was a tunnel worker, engaged in the biggest tunnel operation that man had yet undertaken, the building of the Big Bend Tunnel of West Virginia on the C. & O. Railroad. He was a steel driver; his hammer, along with those of scores of other tireless men, drove steel bits into the

living rock of the tunnel face; the holes they made were filled with blasting powder, the charge was ignited, and the explosion gnawed the tunnel ten feet farther into the heart of the mountain. About 1870, they say, John Henry's boss brought the first steam drill out on the job and decided to find out by an actual contest whether a human or mechanical drill was the most efficient. John Henry was chosen as the champion of hand labor.

He "drove the steam drill down," as the song tells, but in the contest, "he broke his poor heart and died, Lawd, Lawdy." The ballad of John Henry is the great ballad of the industrial revolution, when machines began to displace hand labor. The legend of John Henry today walks through the dreams of the Negro people of the South with a new comrade, the Brown Bomber from Detroit, Private Joe Louis.

—A. L.

EXTRA STANZAS

Will you wear red, my dear, O my dear?
Oh, will you wear red, Jennie Jenkins?

I won't wear red,
It's the color of my head, etc.

Will you wear purple, my dear, O my dear?
Oh, will you wear purple, Jennie Jenkins?

I won't wear purple,
It's the color of a turtle, etc.

John Henry had a little woman
And her name was Polly Ann;
When John Henry was sick and lay on his
bed,
Polly drove steel like a man,
Polly drove steel like a man.

The captain says to John Henry one day:
Gonna bring me a steam drill round,
Gonna take that steam drill out on the job,
Gonna whop that steel on down,
Gonna whop that steel on down.

John Henry says to the captain one day:
Lord, a man ain't nothing but a man;
But before I'd let this old steam drill beat
me down
I'd die with my hammer in my hand,
I'd die with my hammer in my hand.

John Henry looked up on the mountain
And they put him in the lead to drive;
The mountain so tall and John Henry so
small,
He laid down his hammer and he cried,
He laid down his hammer and he cried.

John Henry said to his shaker one day:
Shaker, why don't you sing?
For I'm swinging twelve pounds from my
hips on down,
Just listen to that cold steel ring.
Just listen to that cold steel ring.

The man that invented the steam drill,
He thought he was mighty fine;
John Henry drove his fifteen feet
And the steam drill only made nine,
The steam drill only made nine.

John Henry was hammering on the mountain
And his hammer was striking fire;
He drove so hard 'til he broke his poor heart
And he laid down his hammer and he died,
He laid down his hammer and he died.

They took John Henry to the graveyard
And they rolled him in the sand,
Three men from the east and a lady from the
west
Came to see that old steel-driving man,
Came to see that old steel-driving man.

This is the first of a series of contributions supplied for the JOURNAL by the M.E.N.C. Committee on Folk Music of the United States. Mr. Botkin, who prepared the introductory article for the Committee, is in charge of the Archive of American Folk Song, Library of Congress. Other members of the Committee: Margaret Lowry (chairman), Jacob Evanson (vice-chairman), C. Scripps Beebe, Mrs. F. R. Boggs, Roy Freeburg, Joseph A. Leeder, Mildred Lewis, Frank Luther, Sarah E. O'Malley, Mae Knight Siddell, Clara Ellen Starr, Paul Thornton, Erma Nala Voss.

The comments by Mr. Lomax and the songs are reprinted from *American Songs for American Children*, a pamphlet published for use at the 1942 biennial meeting of M.E.N.C. Acknowledgment is hereby made to Carl Fischer, Inc., for "John Henry" from 30 & 1 Folk Songs (1929) by Bascom Lamar Lunsford and Lamar Stringfield, and to The Macmillan Company for "Jennie Jenkins," taken from *Our Singing Country* (1941) by John A. and Alan Lomax.

JENNIE JENKINS

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Man

Will you wear white, O my dear, O my dear? Oh,

Simile *Woman*

Will you wear white, Jen-nie Jen-kins? I

won't wear white, for the co-lor's too bright, I'll

buy me a fol-de-rol-dy til-dy-tol-dy, seek-a-dou-ble

use-a-cause-a roll-the- find-me.

Man

Roll, Jen-nie Jen-kins, roll.

JOHN HENRY

Copyrighted 1929 by Carl Fischer, Inc. Used by permission.

When John Hen-ry was a-bout

three days old, A-sit-ting on his

Pap-py's knee, He gave one

loud and mourn-ful cry, The

ham-mer'll be the death of me,

The ham-mer'll be the death of me.

High Points and Turning Points

CONTINUED FROM NOVEMBER-DECEMBER 1943

NOTE: This sketch, dealing with the history of music education in the United States from the standpoint of organization and organization meetings between 1930 and 1942, was prepared for the M.E.N.C. Executive Committee by Executive Secretary C. V. Buttelman. A similar sketch, covering the period prior to 1930, was prepared by Vanett Lawler, Associate Executive Secretary, and appeared in the November-December issue. Although primarily intended to serve no other purpose than to supply essential facts in concise form for the members of the Executive Committee at the time of its special meeting [February 1943], the Committee believes the material is of such interest and importance to all music educators that it should be given space in the JOURNAL.—EDWARD B. BIRGE, *Chairman of Editorial Board.*

THE NEW CONSTITUTION providing for a central business and publication office was adopted at the biennial meeting held in Chicago in the spring of 1930. This constitution had been prepared as a result of many meetings of the Business Administration Committee appointed by President Mabelle Glenn. C. C. Birchard was chairman of the Committee, and an idea of the major activity interests of the Conference may be gained through perusal of the representative categories of the Committee:

Business Administration Committee: C. C. Birchard, Chairman, Boston, Mass.; Franklin C. Dunham, Vice-chairman, New York, N. Y. *From the Exhibitors Association:* J. Tatian Roach, New York, N. Y.; Earl L. Hadley, Chicago, Ill.; Charles E. Griffith, Newark, N. J. *From the National High School Chorus:* Hollis Dann, New York, N. Y. *From the National High School Orchestra:* Joseph E. Maddy, Ann Arbor, Mich. *From the Music Supervisors Journal:* Paul J. Weaver, Ithaca, N. Y. *From the Conference at Large:* Victor L. F. Rebmann, Yonkers, N. Y.; George H. Gartlan, New York, N. Y.; Peter W. Dykema, New York, N. Y.; George Oscar Bowen, Tulsa, Okla.; Karl W. Gehrken, Oberlin, Ohio. *From the Conferences (ex officio):* Herman Trutner, Jr. (California); M. Claude Rosenberry (Eastern); Mabelle Glenn (National); Herman F. Smith (North Central); Frances Dickey Newenham (Northwest); Grace P. Woodman (Southern); Grace V. Wilson (Southwestern).

It should be noted that the presidents of the six Sectional Conferences (Divisions) and the president of the National Conference were listed according to the alphabetical sequence of the organization units. Strong emphasis at this time was placed on the Sectional Conferences as organization entities.

Two of the most active of the several standing and special committees listed in the 1930 *Journal of Proceedings* (the then annual publication was renamed *Yearbook* in 1931) were the Instrumental Affairs Committee and the Vocal Affairs Committee. The Music Appreciation Committee was also active. However, the Instrumental Affairs Committee was probably the chief functioning unit within the Conference at that time. It will be remembered that this Committee had sponsored the organization of the National High School Orchestra at Detroit in 1926, and, with the National Bureau for the Advancement of Music, had taken over the supervision and management of the national instrumental-music contests beginning with 1926.

Most, if not all, of the other committees confined their work to studies and reports. The report of the Vocal Affairs Committee presented at the 1930 National Conference meeting, and published as *Official Committee Report No. 1*, is still in use.

Prior to January 1, 1931, the work in the newly established office, which was opened the latter part of August 1930, was largely devoted to routine matters in connection with organization of the office and such items as distribution of the 1930 *Journal of Proceedings* and publication of the fall issues of the JOURNAL. It should be noted that the 1930 *Journal of Proceedings* was the last of the then annual volumes to be distributed free to active members.

Apportionment of dues after 1930 did not include cost of the *Yearbook* (\$1.00 for JOURNAL subscription, 75c to Sectional Conference account, \$1.25 to general fund). In the winter and spring of 1930-31, the business office gave what help it could in connection with the planning and promotion of the 1931 Sectional Conference meetings, but obviously lacked equipment, personnel, and experience to do very much.

As compared to the present status of the organization, we find the following points to be of significance in reviewing the situation and the activities of 1931:

(1) The conventions of the Sectional Conferences were the major activities.

(2) The work of the headquarters office was comparatively light, there being very little correspondence except that carried on with the officers and committees of the National and Sectional Conferences.

(3) There were no Conference-sponsored radio programs.

(4) There was practically no contact with the National Education Association, except such as was made possible by attending the conventions of the N.E.A. and its Department of Superintendence.

(5) Such contact as there was with the U. S. Office of Education was carried on by individuals. (In 1935 Frances Elliott Clark was made chairman of the National Committee on Music in Education and represented the Conference and other organizations in more or less frequent contacts with the Commissioner of Education.)

(6) There were no affiliated state organizations. A few state associations of school music people were being organized—chiefly for the purpose of carrying on state contests. There was practically no contact between the headquarters office and these state organizations, some of which in a few years grew to considerable size and importance.

(7) There was no particular attention given to public relations on behalf of the Conference. The public relations of the organization and of music education were whatever they happened to be as the result of the local functioning of the school music program. Such national publicity as was received by the Conference or by music education was largely incidental or accidental.

(8) The Music Education Exhibitors Association was just getting well under way, having given its first important services at the 1930 National Conference meeting.

(9) The National School Band and Orchestra Association had been organized two years before, in 1929. (The next year, 1932, the organization was divided into two separate units, the National School Band Association and the National School Orchestra Association.) The initial plan of the organization was based on enlisting membership on the part of the students taking part in the national school band and orchestra contests. One of the reasons for the establishing of this organization, logically enough, was that since the Conference did not directly sponsor the contests, it was necessary to have an officially established organization responsible for the contests in order to secure what were then known as convention rates on the railroads.

(10) The year 1931 was the last in which the National Bureau for the Advancement of Music and the Instrumental Affairs Committee shared responsibility for the national contests. In this year the national school band contest was held in Tulsa, and the orchestra contest in Cleveland. In 1932 the National School Band and Orchestra Associations, with the support of the Conference, took over responsibility for the national contests, which gradually developed into the National School Music Competition-Festivals, and with the National School Vocal Association, organized in 1936, have carried them on to date, in cooperation with the state organizations and institutions sponsoring the state preliminaries. (No national finals, as such, were held in 1943.)

(11) "In-and-About" Music Educators Clubs had been formed in a few metropolitan and intercity areas, following the organization of the In-and-About Chicago Club in 1926. This Club, by the way, under the leadership of Anton Embs, was the parent of the North Central Conference.

(12) The Conference had pleasant relationships with the Music Teachers National Association and with the National Federation of Music Clubs, as well as with several other national organizations. These contacts, however, were not especially effective, or official.

The foregoing gives a general picture of the situation at the beginning of the twelve-year period for which the war has made a logical, if not to say arbitrary, conclusion.

This is our situation today, at the end of the twelve-year era of promotion and expansion:

(1) The M.E.N.C. has been extended under a constitution adopted in 1940 to embrace auxiliary and affiliated organizations.

(2) The Conference and music education in general have assumed much broader significance in the field of education and in our national life. Their influence and prestige have extended to other countries of the Western Hemisphere.

(3) The Conference is now a Department of the National Education Association. It is interesting to note that for chairman of the N.E.A. Committee on Departmental Relationships one of our executive secretaries was chosen.

(4) The Conference has close and sympathetic relationships with the U. S. Office of Education and various other Government departments and agencies. Its power and influence have been recognized and utilized, particularly in matters pertaining to the war effort.

(5) The Conference has had for a year and a half a most unusual and highly significant cooperative relationship with the Pan American Union. This relationship obviously is what has made possible many of the developments involved in items 2, 3, and 4.

(6) It should be stated here that the beginning of the projection of the Conference and of music education into national and international relationships came with the development of the philosophy and program initiated in 1940 under the general heading of "American Unity through Music."

(7) There are now nearly thirty affiliated state music-educators associations. Not all of these state units are operating with complete success, nor do all have what might be called an ideal organization setup. For the most part, however, it can be said that the state-unit plan has been a success from the standpoint of the Conference and the state organizations—and the welfare of music education interests and forces.

(8) The National School Band, Orchestra, and Vocal Associations have carried on a successful program of activities. Since 1936 they have been almost entirely self-sustaining, if there be taken into account the automatic reciprocal contributions made possible through utilization of the Conference headquarters office facilities, through the frequent and continuing contacts thus made by the M.E.N.C. with the officers of the affiliated organizations, and through similar though not equally frequent contacts with various other organizations cooperating with the Conference or the National School Band, Orchestra, and Vocal Associations.

(9) The 1943 directory lists officers of ninety-one affiliated and cooperating state and substate organizations, thirty-six In-and-About Clubs, and fifty-eight other Conference units and organizations in allied fields.

(10) Although the elimination of the National Competition-Festivals in 1942-1943 has reduced demands on the clerical staff of the office to considerable extent, there has been no appreciable lessening of work in the office, due to the constant flow of inquiries and general correspondence resulting from (a) frequent reference to the Conference and its services made over the air

on C.B.S., N.B.C., and Mutual programs in which the Conference cooperates; (b) frequent reference to the Conference and its activities in various state education publications and other periodicals; (c) special references to the Conference and certain of its cooperative activities published in the literature of the Treasury Department, the U. S. Office of Education, the N.E.A., etc.

(11) From twenty-five to seventy-five inquiries a day are received in connection with the Treasury Department project alone. Although most of these letters are answered by forms, it is probably true that information regarding our special wartime projects and Conference activities and functions reaches more people not on the Conference mailing list within a single month than in any previous full year in the history of the Conference. Roughly estimated, the percentage of mail received is divided among the following categories of correspondents as indicated: principals and superintendents, 10 per cent; supervisors and teachers of music, 60 per cent; classroom teachers, laymen, and others, 20 per cent; pupils, 10 per cent.

(12) In passing, it is worthy of mention that were it not for our Washington contact through Miss Lawler, it is altogether likely that due to wartime exigencies the headquarters office would now be reduced to a staff of two or three, our 1943 Division meetings would have been canceled, and music education would be running its chances of at least temporary elimination from the picture, with resultant hard sledding following the war. It is the judgment of those who have studied the situation and who are well posted on the national aspects that regardless of what may be in store from now on, the Conference has justified its existence solely on the strength of the contribution made to music education and the music-education profession during the past two or three years.

To appreciate this broad statement we must take into account the present prestige of the Conference—or M.E.N.C., as it is now more generally known—and its recognition as a power and as the final authority and source of information regarding all matters pertaining to music education. We must also take into account the cooperative relationships established with other organizations, the recognition given by the press, and, most of all, the many services rendered to music education as a whole, and the special services rendered to music teachers and administrators through the preparation and distribution of various materials, such as the Research Council *Information Leaflets* ("Teacher Aids"); the N.S.B.O.V.A. *Manual*; the War Department and Treasury Department mailings; bulletins, brochures, follow-ups, and so on. All of this service has thus far, with the exception of a few small aids from a few sources, been financed by the earned income of the Conference.

It is a record of which we may all be proud, if we weigh the values given as our profit.

Public School Music in Cuba

MARGARITA MENENDEZ

LAST JANUARY the Ministry of Education of the Cuban Government organized the Department of Music Education, with a view to introducing music in the public school system of the Republic. This Department of Music Education has been functioning for the past nine months on an experimental basis, and only recently has the Ministry of Education approved plans for the organization of music in public schools. A pamphlet was issued stating the aims of the project and an outline of the program to be carried out. This program places more emphasis on theoretical work than on singing. This is accounted for chiefly by the lack of suitable song material for school use.

It should be mentioned here that previous to this time various attempts had been made on different occasions to

organize music in the schools, but with little success. Some private schools, however, for years have included music in their curricula.

When the writer arrived in Havana last June, she was fortunate in being able to interview many of the music teachers, who, in a straightforward manner, confided the nature of the numerous overwhelming problems they were facing, so that a full and sympathetic realization of the situation could be reached.

The Government agencies were not alone in their earnest efforts to do something effective and progressive about introducing music in the curriculum of the Cuban public schools. Mrs. Maria Jones de Castro, one of the most resourceful music educators in Cuba, founder and directress of one of the conservatories functioning in

Havana, also was intent on instituting a school music program. In line with this, she invited me to conduct a short summer course in teacher training, based on my work in music education at New York University. I accepted the invitation, but not without fears and uncertainties, inasmuch as I had not at that time finished a sufficient number of courses at New York University to qualify me for such a significant and responsible job.

This course, given in the summer of 1943, was planned and conducted on a private basis. Announcements were sent to all public-school music teachers and to many conservatory teachers. A large number of them enrolled, as did a few music students and some kindergarten teachers.

In the series of lectures and demonstrations, an attempt was made to give as comprehensive and fundamental a coverage of the subject as the time permitted. The educational methods and practices of the elementary grades were the subjects to be covered in twelve sessions. The material was presented in three ways: through lectures, demonstrations, and practice teaching.

A group of fifteen children was gathered to serve as subjects for the demonstrations and practice teaching. The conditions under which these demonstrations were conducted were far from ideal. The first difficulty to be overcome was the scarcity of material, to which reference has already been made. There are no songbooks published in Spanish, except those for kindergarten use, and this material was inadequate for the age group with which I wanted to work (between seven and ten years). As a result, I had no choice but to rely on my own versions, translations, and arrangements of the standard American song material. I selected some fifty songs from two American publishers who kindly allowed me to adapt and use them in the Spanish version. To these I added a smaller number of songs with original verses set to music by Paul Csonka, a prominent musician now residing in Havana. This latter group of songs was compiled after we had become acquainted with the children and knew something of their abilities and interests. A final, and less significant, source from which I was able to draw was the folk songs with which many of these children were already acquainted. All of these were game songs, and the children wanted to play as well as sing.

There were advantages, but more disadvantages, to conducting the demonstrations, since none of the children had previously received any instruction in singing. This handicap, and the fact that the group was quite unselected, due to the difficulty encountered in recruiting it, were the other unfavorable factors in the way of the project. To offset these, it was my good fortune to discover in the group unusual learning capacity for the music in which I instructed them, and by the end of the first session we had accomplished decidedly more than I had anticipated. For instance, at the end of one week we were able to offer a little program of ten songs. The children did turn out to be an unusually cooperative and enthusiastic group, who thoroughly enjoyed their job and frequently wanted to continue after the "singing lesson" was concluded. Their enthusiasm was proof of the merit of the method of approach to the teaching of music which I was trying to demonstrate, a method in which the tastes, inclinations, and mentality of the child are paramount.

The teachers themselves (my pupils) also did some singing. At first they sang only material with which

they were partially acquainted; later they were quite willing to be taught several songs by the rote method. At the last session they, too, sang a group of the songs on which they had been working, and did their share—at some surprise to themselves—with real success! Besides singing, they also conducted, an art in which they were fully uninitiated. The teaching of songs by the rote method was another subject included in the training given the teachers.

The discussions of listening and sight reading, which were reserved for the last sessions, proved to be two of the most interesting parts of the course. In this connection, the rhythm band was demonstrated, and what can be accomplished with directed listening.

This coming summer it is planned to conduct another teacher-training course in Havana. The material to be covered includes methods and practices for the junior and senior high school. To that end I am at present taking these subjects at New York University.

As I have already stated, one of the chief problems which confront the music educator in Cuba is the lack of suitable song material. This problem is more evident in the elementary grades, for two reasons: first, most of our folk songs (except those which I have already mentioned as game songs) are concerned with romantic love, and therefore the texts are not suitable for children; second, one of the aims of the elementary music program should be to teach sight reading, and our folk music is not well adapted for this because of its intricate intervals and rhythms.

In the secondary school, the situation is not so acute, because numerous folk songs can be counted on to fulfill the needs of the students. These popular songs, heard frequently over the radio, may well serve as a backbone for the music program, but ought to be supplemented by a more serious type of music written especially to meet the students' needs.

It is difficult to conceive in what manner the deficiency in material might be filled, but it is not difficult to imagine how efficiently and extensively a bounty of songs could be gathered, created, or otherwise compiled by the joint efforts of Latin-American musicians and publishers who might become interested in such a venture.

In extending this thinking, one might well conceive the inauguration of a competition, to be held under the auspices of a joint committee of Latin-American nations, for the composition of songs of a specified type. Why not appeal, for the necessary leadership, to the music educators of the United States, who possess not only the most advanced technical means and the organizing ability which are indispensable parts of a project of such a nature? It may be alleged that such a joint undertaking is undesirable because each Latin-American country cultivates a different folklore, but this is true only to a very small and insignificant extent, and very commendable songbooks could certainly be compiled for use in all Spanish-speaking countries.

To prognosticate about the future of public-school music in Latin America would be dangerous, but I cannot help admitting much optimism as a result of the successful recent introduction of music in the Cuban schools. Despite the limited practice of music which I witnessed in Havana last summer, I wish to say that Cubans are exceptionally musical and that there is much eagerness to cultivate this art and to participate in all kinds of instruction in it.

Our Higher Calling

DAVID MATTERN

IT IS INEVITABLE and fitting that music should be scrutinized along with all other cultural subjects as to its place, its quality, and its justification in a wartime school program. All honor to the host of school music teachers who have stayed on the job and are defending and dignifying music through their devotion to high standards of musicianship. It is not only a duty but a privilege to have a part in strengthening the national morale. In an effort to be of service, our school bands are playing at the stations when the boys go off to war; they are giving noon concerts for the workers in war factories; our school assemblies ring with *The Marines' Hymn* and *Over There*; our music teachers lead innumerable community sings at war-bond rallies and Army camps.

Is there not a possibility, however, that these extra emergency activities may be allowed to supplant permanently the real music program? Will the outer fringe become the center? Some educators are more than a little fearful lest sincere but unwise teachers—as well as opportunists—emotionally distraught over the national emergency and panicky concerning their own positions, forsake established standards and sell school music down the river. An increasing number of young and inexperienced teachers may be listening to the very articulate but false prophets who glorify mediocrity. Some may be influenced by such statements as that of Evans Clark, director of the Twentieth Century Fund, who declared in a speech at Rollins College that “cultural subjects are worse than useless in this grim, materialistic world.”

Our leaders in school administration, however, are realizing that they can now get along without the music teacher who is concerned only with window-dressing. This type of teacher skims off the cream of talented children in his school, over-emphasizes public performance, panders to the popular, and continuously keeps a sharp lookout for a better job. Not interested in “music for every child,” he neglects the fundamental grade work and cares little about its relation to other subjects. He is in the school, but not of it. Not music, but the false glitter of an outward veneer is served up to his deluded school and community.

We are not unaware of the pressures brought to bear upon the school music teacher, particularly in sparsely settled communities. He is often underpaid, has little equipment, and may be required to teach several other subjects. Since there are no real standards, he gives the people what they want—a pep-band, perhaps a little assembly singing, but no chorus, orchestra, or strings. Even if he is capable of developing a chorus and an orchestra, he decides that for contest purposes it is better to have one strong organization than two or three weak ones.

Perhaps the reader of this jeremiad will label it just another sermon at this point and dismiss the whole business. He may contend that youth will and must be served, that the fun and the social values of music are suppressed by the young teacher who attempts to impose the standards and repertoire of the college organizations

to which he recently belonged upon an unprepared school and community. It is true that we do have such obtuse idealists who seem totally lacking in sensitivity to the school situation. We need to understand youth and youthful music better. Some teachers, if they knew that their pupils looked tolerantly upon them as well-meaning but fusty and slightly mildewed pedants, might be moved to investigate the rhythmic atonalities of Lower Basin Street and ponder over the reason for their fascination for youth.

There is a glow on the far horizon—perhaps it means good vitaminized American music for young Americans. This is no defense of the popular ditty which Rudolf Ganz calls “a well-known melody by a classic master with harmonies that should not be there.” It is, rather, a confident reminder that there is fine music, from many lands and ages, which is at one with the abilities and tastes of youth. Why not use it? It is the teacher's privilege to meet our boys and girls where they are and lead them toward an appreciation of real and lasting beauty. We cannot deny them their musical birthright. This writer has mingled with healthy, fun-loving young people in high school and college for almost three decades and can testify that though they often have had glorious fun with music, it is the everlasting appeal and potency of great music that has really left its permanent influence upon their lives.

Is it not true that if we are to call ourselves educators we dare not give less than our fullest contribution toward the molding of the future man and future woman? John Withers, formerly of New York University, has said, “Knowledge and skill help the individual to meet situations in life, but it is his developed feeling that determines the kind of life situation he will seek to meet.” If the music teacher can help to develop feeling, can sublimate and direct youthful surging emotion, “let him ask no other blessedness.” He may then hope to take a place along with the devoted teachers of literature, the other arts, and science as an educator, lifting from some child his nameless fears and inhibitions. He can help to make that child socially secure and lead him to experience, at least in some measure, the deep and indescribable joy that comes from sensing and creating beauty. Music gives even more than this. De Witt Parker says, “We fill in the impersonal forms of musical feeling with the concrete emotions of our lives: it is our strivings, our hopes and fears which music expresses.” Thus music may become peculiarly personal and precious. Any doctor or psychiatrist will give testimony as to the therapeutic powers of music.

We also are charged as music educators with the responsibility of developing skills paralleled with musical insight. With this endowment music can and will minister to the spirit throughout life. A realization of this sustaining power was expressed by the old astronomer and his wife who wrote as their epitaph: “We have loved the stars too fondly to be fearful of the night.” Culture such as this need not be a retreat from reality—it is a resource that fortifies the soul. Many an

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2. Three choirs with organ.
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adult who is a talented musical amateur will hold with Koussevitzky that in music he has experienced something akin to religion. Are not all forms of art capable of making one sentient to and attune to such intimations?

But here is the finger of God, a flash of the will that can, Existing behind all laws that made them, and, lo, they are! And I know not if, save in this, such gift be allowed to man.

That out of three sounds he frame, not a fourth sound, but a star.

Consider it well; each tone of our scale in itself is naught: It is everywhere in the world—loud, soft, and all is said.

Give it to me to use! I mix it with two in my thought: And, there! Ye have heard and seen: consider and bow the head!

—ROBERT BROWNING, "Abt Volger"

The tension of living today offers so little to the average man and woman of that which develops hidden potentialities, of that which is creative and stimulating to the imagination—or, in a word, makes possible self-realization. Is it not our higher calling to make self-realization an actuality to many, through nourishing and handing on to them the cultures that have been bequeathed to us?

A Word for the High School Orchestra

CARLETON LEE STEWART

TODAY there are approximately 20,000 school orchestras in the United States. There are nearly 3,000,000 children who study instrumental music as a regular part of the school curriculum. No other nation has found such complete and democratic expression through music as has ours.

What are our aims and objectives, then, in the high-school orchestra movement? To me, they fall under two general headings: (a) the participant, and (b) the listener.

In discussing the participant we must remember that wars don't last forever—that they are an interim in one's life. Our children grow up but once, and their habits and very lives are molded during this period. Their future is at stake. We, as educators, must see to it that they are not penalized for growing up at this critical time. What does playing a musical instrument in an orchestra do for the participant?

(1) It offers the student an *emotional outlet* that is essential for well-balanced living. Adolescence craves something as a contrast to daily tasks, and through playing a musical instrument he receives an emotional release that helps to clean the cobwebs out of his brain and gives him a clearer mind to approach academic work and daily tasks.

(2) Music is a *cultural force*, and being a member of the orchestra gives the student habits of living with music that in later years will make him turn automatically to music for what music can give to him. High ideals in music tend to make the student seek high ideals in other things.

(3) It offers *social benefits*. We cannot take a student's social life for granted. Through the orchestra rehearsals and performances the student continually meets new people and forms deep-rooted friendships that affect his outlook on life. This is a direct character-building influence.

(4) It trains him in *self-discipline*. In order to be a good member of an orchestra the student must discipline himself in a number of ways, such as adhering to a daily practice schedule, attending rehearsals and concerts. It is necessary that consistent habits be formed and that pupils stay "in the groove" until the habits become second nature.

(5) It gives him the *experience of working with others*. Much of the high-school student's work is on an individual-accomplishment basis, but the orchestra

offers an opportunity for the student to feel that if he relaxes his efforts he is spoiling the end result for all. This is democratic—it is American.

(6) It develops *self-reliance*. When a student can do one thing and do it well, there is a direct transfer of confidence to the other jobs he tackles. He acquires confidence to attempt things in other fields and the self-reliance to carry them through. As the student improves on his musical instrument, he gets the elated feeling of being on his own, the measure of self-esteem which is necessary to full development.

The foregoing is not new. These have long been our aims and objectives—our obligations to the individual participant of an orchestra. We as music educators must see to it, however, that streamlined versions of education are not forced upon us which could easily deprive our students in this era of vital experiences we have offered to interwar generations.

The listener includes every human being. Toward this group we have taken on an added responsibility in this time of war. Our tempo of life has accelerated and will continue to step up to a greater degree. As individuals we can take intensive drive only for a certain length of time. After that we let down with the same intensity. That is the reason it is generally conceded that we should plan a balanced program rather than resort to extremes in our desire to put forth great wartime effort as individuals. It is here that our orchestras—our *school* orchestras, which exist in the very heart of their various communities—can be one of the best agencies. They have the power to stimulate the community and there is no doubt that, with our increasing transportation problems, we are returning to the community form of life. The radio, to be sure, gives us much, but it cannot supply music for all of our gatherings, nor can it stimulate the pride that a community has in something that is its very own.

Let us who are directors of these high-school orchestras dedicate our efforts toward two things: first, to sustaining all of the customary benefits to the individual who participates in the orchestra by maintaining a well-planned school schedule for music and an orchestra of the highest standards, second, to making our organizations felt even more vitally in the community, with the purpose of giving at once stimulation and relief to the people in our local communities who are working on the home front for the preservation of democracy and all that it implies.

Cantatas

★ ★ ★

BARBARA FRIETCHIE

Patriotic Ballad

For Soprano Solo, Chorus, and Orchestra
(School Edition)

Text by JOHN GREENLEAF WHITTIER

Music by JULES JORDAN

Whittier's graphic and stirring account of a historic Civil War incident is here offered in a melodic and fine musical setting. It is a special adaptation from the original score for mature voices, and is arranged for first and second sopranos, altos (or tenors), and basses. The interchangeable parts for altos or tenors make it especially suitable for school choruses with few male voices or in which undeveloped male voices participate. The solo passages occur intermittently throughout the work. Time of performance, 15 minutes.

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THE CHAMBERED NAUTILUS

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With Piano, Organ, and Orchestra

Poem by OLIVER WENDELL HOLMES

Music by DEEMS TAYLOR

Here we find another American literary gem with music by a distinguished native composer. Mr. Taylor's beautiful score is notable for the musical interest and individuality which mark each of the vocal parts, which make for excellent ensemble effects. It is designed for the uses of expert singing groups, and the absence of solo passages establishes it as one of the finest purely choral works in the modern repertoire.

The sympathetic, finely integrated piano accompaniment and the harmonic colorings of the organ part provide rich backgrounds for the voices. Time of performance, 15 minutes.

Price, 60 cents

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A Two-Part Cantata for Schools

Text by FELICIA HEMANS

Music by LOUIS ADOLPHE COERNE

Here is American history combined with delightful and engaging music. This cantata, 15 pages in length, is ideal for school uses since the parts throughout are well suited to the ranges of young voices, in addition to being free of rhythmic complications. There are several brief solo assignments for baritone voice, and an interesting, yet not-too-difficult piano accompaniment is provided throughout. Time of performance, 5 minutes.

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*CarmenBizet-Page .50
The Chimes of Normandy

Planquette-Page .50

*FaustGounod-Page .50

*LohengrinWagner-Fletcher .60

*PinaforeSullivan-Page .50

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Playground Song of Youth (14240).....	Cadman
A Song of the Flag (12199).....	Spaulding

TREBLE VOICES (S.A.)

Autumn Splendor (13508).....	George B. Nevin
The Call of Duty (13822) (Boys' Voices).....	Arthur Hadley
A Dream Boat Passes By (Andantino in D flat) (14101).....	Lemare-Page
The Forest Dance (13768).....	Targett-Page
June Song (13560).....	King
On the Field (14100) (Boys' Voices).....	Panella-Page
Shout Aloud in Triumph (Song of Victory) (13369).....	Manney
Star of the Night (14980).....	Biggs
We Sit at the Open Window (Norwegian) (15080).....	Arr. Whitehead
Were I Gardener (15146).....	Chaminade-Cain
A Winter Frolic (Skaters' Waltz) (15106).....	Waldteufel-Baines

TREBLE VOICES (S.S.A.)

The Call of America (15120).....	Matthews
Gold and Silver. Waltz (15101).....	Lehar-Peery
O Morn of Beauty (Chorale from "Finlandia") (15046).....	Sibelius-Matthews
Remembrance (15113).....	Brahms-Koepeke
Romance (15042).....	Debussy-Gannett
The Ten Most Loved Songs of Stephen Collins Foster (14855).....	Foster-Page
Come Where My Love Lies Dreaming - Hard Times Come Again No More - Massa's in De Cold, Cold Ground - My Old Kentucky Home - Nelly Was a Lady - Oh! Susanna - Old Black Joe - Old Folks at Home - Old Uncle Ned - Under the Willow She's Sleeping.	

Through the Silent Night (15076).....	Cain-Rachmaninoff
Welcome Sweet Pleasure (15099).....	Weelkes-Bement

MIXED VOICES (S.A.B.)

Dear Harp of My Country (Welsh) (14609).....	Arr. Nagle
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er You Walk (14698).....	Handel	.10
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My Home (15079).....	Wooler	.10
the Beautiful (15137).....	Cain	.15
the Beautiful (15134).....	Ward-Peery	.10
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as (Netherlands) (15070).....	Arr. Whitehead	.15
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ome Away (American Folk Ballad) (15161).....	Arr. Siegmeister	.15
ol American Youth (15141).....	Fisher	.10
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The New Infantry Division Band

SGT. JOHN TYNDALL ICE

A REVOLUTIONARY and almost unheralded step in the organization of infantry bands has taken place recently. New Tables of Organization* set forth for infantry divisions call for a 56-piece band to augment the traditional 28-piece groups which have held sway for many years.

To appreciate the struggle required to achieve this, one must go back prior to World War I, when each division contained four of these small bands. These organizations could not possibly hold their own against the magnificent French and English bands of World War I. The effect on the A.E.F. morale was devastating. Cognizance of the dissatisfaction finally reached the higher sanctum, and it was none other than General Pershing himself who decreed that American regimental bands should number 48 men.

However, World War II found men still marching to the puny music of the 28-piece band, with the added disadvantage of having each division limited to only two bands. The disadvantages of such combinations are evident. Small groups are not adequate for marching purposes, let alone for formal parades and reviews in which thousands of soldiers participate. Also, it was the exception rather than the rule when the bandmaster could actually muster 28 of his bandsmen for musical duty, with details for kitchen police and fatigue duty thinning the ranks. I have heard recently of one infantry band falling out for a retreat parade with a drummer, a piccolo player, and a cornetist!

It has been disappointing to some of us former teachers to have been inducted into Army bands which have neither the instrumentation nor the polish exhibited by our own high-school organizations. Band arrangements, usually composed for 46 pieces, sound thin and colorless in the 28-piece setup. When arrangements are available with cued parts, it falls to the solo cornetist to play every part from flute to alto clarinet. The regimental band, striving to perform musical duty in the face of many difficulties, has sometimes been very poor; spirit has been low and the band has lost caste when neither its members nor their fellow soldiers could be proud of it.

During the past summer, General Eisenhower added the necessary impetus for the overhauling of infantry bands when he requested that the famous United States Army Band come to North Africa. There the band toured the country, playing public concerts and entertaining the soldiers, and was received with great ovation wherever it performed. The point should be made here that some small Army unit bands do very well in spite of existing regulations. The Army Air Forces have organized and maintained large and truly fine musical organizations at some of the air bases. In addition, a few wide-awake commanders have permitted and encouraged fine volunteer bands in their outfits.

Several weeks ago, the Infantry Division Band was organized. This group, numbering 56 men, is a coalition of the two 28-piece bands which heretofore have functioned in infantry divisions, one in the infantry and one

in the artillery. The band has been taken out of the regiment and attached, in most cases, to division headquarters, where it is a part of the special troops unit. The new band is under the combined leadership of two warrant officers. The musicians immediately have sensed a new responsibility and greater recognition. Morale has been improved in the "morale-builders" themselves, and a new *esprit de corps* is evident. The new band, quite satisfactory for marching purposes, is a step in the right direction, although there is still plenty of room for improvement.

When the two bands were combined, no attempt was made to improve the instrumentation. The lower woodwinds were neglected, and the reed sections sound quite barren without the color of bass clarinet and oboe. A definite improvement could be made here if the quartermaster would recall one baritone saxophone, one tenor saxophone, and one E \flat clarinet, and issue in their places a bassoon, a bass clarinet, and an oboe. Imagine having two E \flat clarinets—even in a 75-piece band!

Musical duty consists of parades, concerts, bond-sale rallies, dances, broadcasts, and church ensembles. Military duty consists of rear echelon security guard. Infantry bandsmen pride themselves on being good soldiers as well as good musicians, who can, if necessary, play staccato music on a 50-calibre machine gun, an M1 rifle, or a carbine. Part of each day is spent in the study of military weapons and tactics.

One finds many former music teachers in the ranks of Army bands. These men have been a boon and a blessing to many a bandleader because of their ability to double on various instruments. Their knowledge of arranging and library work has also helped the efficient functioning of the band.

The military band is in danger of taking a back seat to many of the fine dance combinations that have been organized. The soldiers' cries of, "Let's have some boogie-woogie!" or "Play something hot!" have made many a bandleader wince, after rehearsing and setting up a concert program of band classics. Such incidents raise the question "Shall we give the soldier what he wants to hear, or what we think he *should* hear?" In my opinion, the tired infantry soldier is in no mood for a lesson in appreciation. Military bands are of and for the soldier. If the *Jersey Bounce* takes him back to former carefree days, or *You'd Be So Nice to Come Home To* recalls a few precious moments with his sweetheart, let's see to it that he hears those tunes.

Some bandmasters are completely indifferent to the morale value of group singing. Soldiers the world over love to sing the tunes they know. Of course, musical effects and correct vowel pronunciation are lost, but the sincerity and the spirit are there. The soldier will sing with particular fervor when the sun has set and the stars have come out overhead.

Now that the brass hats have blessed us with larger organizations, we Army bandsmen show our appreciation by serving soldier and country with a renewed vigor.

* T/O, E 7-3, War Department, July 15, 1943.

HOTEL INFORMATION

Music Educators National Conference

ST. LOUIS, MARCH 2-8, 1944

For your convenience in making hotel reservations for the Convention in St. Louis March 2-8, available hotels and their rates are listed below. Use a form like the one on this page, indicating your first, second, and third choice. Whenever possible, arrangements should be made for occupancy of rooms accommodating two or more persons; only a limited number of single rooms are available. All reservations are to be cleared through the Housing Bureau. *All requests for reservations must give definite date and approximate hour of arrival, also probable date and hour of departure, as well as names and addresses of all persons who will occupy reservations requested.*

Hotel	For one person	For two persons		Suites
		Double bed	Twin beds	
AMERICAN	\$2.50-\$3.00	\$3.50-\$4.00		
CLARIDGE	3.00- 3.50	4.50- 5.00	\$5.00-\$6.00	
CORONADO	3.00- 4.50	4.50- 6.50	6.50	\$9.00
DeSOTO	2.65- 4.00	4.00- 6.00	5.30- 6.00	
JEFFERSON	3.50- 5.00	4.50- 6.00	6.00- 8.00	12.00 & \$20.00
LENNOX	3.50- 5.00	4.50- 5.50	5.50- 7.00	
MAJESTIC	2.00- 2.25	2.75- 3.25	4.00	
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J. S. NANTS, *Chairman*, Housing Bureau, Music Educators National Conference
910 Syndicate Trust Bldg., 915 Olive St., St. Louis 1, Missouri

Date.....

Please reserve the following accommodations for the St. Louis Convention, March 2-8, 1944. The name of each hotel guest must be listed.

Single Room..... Double Bedded Room..... Twin Bedded Room..... Suite.....

Rate: From \$..... to \$.....

First Choice Hotel.....

Number in party.....

Second Choice Hotel.....

Arriving at hotel (date)..... hour..... A.M. P.M. Leaving (date).....

Third Choice Hotel.....

Names and Addresses of all persons for whom you are requesting reservations:

(Signed) Name:

Address:

City and State:

If the hotels of your choice are unable to accept your reservation the Housing Bureau will make as good a reservation as possible elsewhere.

The St. Louis Meeting

A CONTINUATION FROM THE EDITORIAL PAGE

more prosaically described as a dramatization of the core curriculum and the purposes of education. Another significant feature will be a great school-and-community rally mobilizing the music forces of the entire area.

"Of course we shall have addresses by speakers who will bring us inspiration," Miss Pitts concludes, "thanks to the interest and coöperation of leaders of national prominence in various areas. And of course we shall have presentations and discussions of principles of teaching and theories of education—how could we be a 'Conference' otherwise! And we shall have performances and demonstrations by student groups from schools of the Greater St. Louis area. But all these will be balanced with the special features planned for the adults — whereby the assembled members of the Conference will themselves demonstrate the principles of learning through personal experience and direct and repeated application."

The Program

THE following is a condensed and somewhat tentative program schedule. Unless otherwise indicated, meetings and other events will be held in the Hotel Jefferson.

WEDNESDAY, MARCH 1

Business Meetings. M.E.N.C. Executive Committee and other groups. All day.

THURSDAY, MARCH 2

National Catholic Music Educators Association. Morning and afternoon.

Curriculum Committees. Morning, afternoon, and evening. Note: Certain of these meetings will be open to auditors, who will be given opportunity to participate in the discussions.

M.E.N.C. Board of Directors. Morning, afternoon, and evening.

FRIDAY, MARCH 3

National Catholic Music Educators Association. Morning.

Curriculum Committees. Morning and late afternoon.

General Session. Speakers and guests to be announced. Special feature: Robert Shaw in a conducting demonstration with the audience as his chorus. Afternoon.

"All in a Day's Work." St. Louis Public Schools presentation. Evening. Opera House.

Lobby Sing. Late evening.

SATURDAY, MARCH 4

Curriculum Committees. Early forenoon.

Communication Arts. St. Louis-area meeting. General session, open to all members and guests of the Conference. See page 13. Morning.

Missouri Music Educators Association Luncheon. Noon.

Illinois Music Educators Association. Luncheon, business meeting, election. Noon.

Folk Music of the United States. An audience-participation program under the direction of leaders in the field of folk music and dance lore of the United States. General session. Afternoon.

M.E.N.C. Business Meeting. Morning.

St. Louis Symphony Orchestra. Evening. Opera House. (Tickets should be secured no later than Friday.)

Bach Choral Clinic and Demonstration. An audience-participation feature conducted by Henry S. Drinker and John Finley Williamson. Evening.

Lobby Sing. Late evening.

SUNDAY, MARCH 5

Conference Breakfast. Morning.

Church Services. Morning. Local churches.

National Catholic Music Educators Association. Open meeting. Combined Chorus of members of N.C.M.E.A. and M.E.N.C. Afternoon. Place to be announced.

Bach Choral Clinic. Late afternoon.

International Cultural Relations through Music. General session sponsored by M.E.N.C. Committee on Cultural Relations, with distinguished guests from the United States and its neighbor countries. Evening.

National University and College Band Directors Conference. Evening. (Tentative.)

Lobby Sing. Late evening.

MONDAY, MARCH 6

Contemporary Music of the United States. Symposium of composers and educators. Virgil Thompson and other speakers. Demonstrations and performance of excerpts from new or recent works. General session. Morning.

M.E.N.C. Business Meeting and Election. Morning.

College and Other Group Luncheons. Noon. Various hotels.

St. Louis Symphony Orchestra. Children's Concert, followed by a symposium conducted by M.E.N.C. Committee on Children's Concerts. Afternoon. Auditorium to be announced.

Curriculum Committees. Late afternoon. Note: Certain of these sessions will be open to auditors, and in some there will be opportunity for participation in the discussions.

Phi Mu Alpha Sinfonia Luncheon. Noon. Place to be announced.

St. Louis-area Music Rally. Under the auspices of the St. Louis Public Schools, with the coöperation of the schools of adjacent towns, and the church, civic, community, industrial, and similar music groups of the entire area. Evening. Scottish Rite Auditorium.

Lobby Sing. Late evening.

TUESDAY, MARCH 7

Radio Techniques. General session sponsored by the M.E.N.C. Committee on Radio Techniques, with Fred Waring as principal speaker and conductor of demonstrations. Morning.

Widening Horizons in Teacher Education. Panel representing various major areas of education and music, with keynote address by James L. Mursell, and with John W. Beattie as moderator of the discussion, in which members of the audience will be invited to take part. General session. Afternoon.

National School Band, Orchestra, and Vocal Associations Dinner. Evening. Place to be announced.

Music in the Armed Forces. A special feature provided especially for the Conference. Evening. Opera House.

Final Lobby Sing. With song-leaders from the armed forces. Late evening.

WEDNESDAY, MARCH 8

N.S.B.O.V.A. Board of Control. All day.

M.E.N.C. Board of Directors. Including all retiring and newly elected officers and members. All day.

Business Meetings of Special Groups. Places and times to be announced.



THE National Catholic Music Educators Association will meet in conjunction with M.E.N.C. and will open its session Thursday, March 2, at the Hotel Jefferson. After a day and a half, the Catholic Music Educators will join in the M.E.N.C. sessions, then on Sunday afternoon will present a special choral feature in which all members of the Conference will be invited to participate.

The National University and College Band Directors will meet during Conference week, with special sessions, probably on Sunday, Monday, and Tuesday, March 5, 6, and 7.

The communication-arts group, as previously mentioned, will hold a St. Louis-area meeting under the auspices of the M.E.N.C. Radio Techniques Committee and the Association for Education by Radio, in coöperation with the public schools of St. Louis and its vicinity. Participating will be

the other national organizations of the communication-arts group, including the Department of Art Education of the National Education Association, the American Educational Theatre Association, the National Thespian Dramatic Honor Society for High Schools, the National Council of Teachers of English, the National Graphic Arts Education Association, the American Association of Teachers of Journalism, the National Association of Teachers of Speech, the Department of Visual Education of the N.E.A., and the American Library Association. This meeting will be open to all members of the Conference.

The National School Band, Orchestra, and Vocal Associations Board of Control will meet on Wednesday, March 8.

The Missouri Music Educators Association, state unit of M.E.N.C., will participate in the meeting. Announcement of plans will be released soon.

The Illinois Music Educators Association, another M.E.N.C. state unit, will hold a luncheon, business meeting, and election, on Saturday, March 4.

The Music Education Research Council will convene March 2-3.

The Music Education Exhibitors Association is arranging an exhibition of materials, instruments, and other music-education equipment and accessories. This will be set up on the mezzanine floor of the Hotel Jefferson. Practically all day-time sessions will be scheduled for the Jefferson, which will of course be registration headquarters for all participating organizations.

The Exhibitors Association will hold its biennial business meeting during the week, and, we are told, has some exceptionally interesting plans in process for the biennial reception, complimentary to all Conference members and guests.

Secretaries and executive officers of state school-music organizations will meet.

The St. Louis Public Schools and the schools of the entire St. Louis area will participate in the programs in various ways.

The St. Louis Teachers Coöperative Council will serve as Hospitality Committee.

Hotel accommodations: All requests for sleeping rooms must be sent to: J. S. Nants, Chairman, Housing Committee, 910 Syndicate Trust Bldg., 915 Olive St., St. Louis, Mo. (An application form appears on page 36.)

The Convention Committee is headed by Philip J. Hickey, acting superintendent of St. Louis Public Schools. Mr. Hickey, as general chairman of the Committee, is taking an active part in the entire project, and serves as chairman of the Central Committee, members of which are: Vice-chairmen—Ernest Hares and Helen Graves; Directing Chairman—Edward H. Beumer; Secretary—John J. Maddox; Halls, Stages, Auditorium, and Properties—W. K. Begeman; Ushers and Guards—Henry Miller; Hospitality—Marie Ernst; Housing—J. S. Nants; Conference Breakfast—H. H. Siedel; Membership Committee—John J. Maddox; Publicity and Press—R. W. Janetzke; Local and St. Louis-area Participation—Edward H. Beumer; Catholic Schools—Sister Rose Margaret, C.S.J.

Note: Belmont Farley, director of public relations of the National Education Association, of which M.E.N.C. is a Department, will assist the Publicity Committee, and will coöperate with the chairmen of all curriculum committees in assembling and releasing their reports.

Ex Officio: Lilla Belle Pitts, president, M.E.N.C.; N. H. Faulkenhainer, president, Missouri Music Educators Association; Don Malin, president, Music Education Exhibitors Association; A. R. McAllister, executive president, National School Band, Orchestra, and Vocal Associations Board of Control; William D. Revelli, president, National University and College Band Directors Conference; Harry Seitz, president, National Catholic Music Educators Association; Wilford B. Crawford, president, St. Louis County Band and Orchestra Directors Association.

(Complete personnel of the general committee cannot be included here for lack of space, but will be published in a special bulletin.)

Camp and Sea and Oversea

SOME TIME AGO there appeared an article in the JOURNAL concerning music in the Army. It had quite a bit about the Army Music School at Fort Myer. Since that time I have entered the service and would very much like to get into music work. Could you please send me the latest information on this school—and also the correct office or authority to whom to address communications?

Before entering the Army, I was teaching instrumental and vocal music in the John Marshall Junior High School, Seattle, Washington. I wish to express my appreciation for your communication some time ago, permitting those who were in the armed forces to continue receiving your publications and to remain in membership for the duration.—JACK E. SCHAEFFER, Pvt., Headquarters Squadron B.T.C. No. 1, U.S. Army Air Force, Jefferson Barracks, Mo.

[The JOURNAL article referred to by Private Schaeffer was written by Major (now Lt. Col.) Howard C. Bronson and appeared in the May-June 1942 issue. The official story about the two new band-training centers established by the War Department under the general supervision of the Army's Special Service Division, of which Lt. Col. Bronson is music officer, was given last issue—November-December 1943. The new centers are at the Central Signal Corps Replacement Training Center, Camp Crowder, Joplin, Mo., and the Quartermaster Replacement Training Center, Camp Lee, Va. Men eligible for the course are being earmarked at reception centers, and, upon recommendation of the Special Service Music Section, will be reported to the Adjutant General and assigned for training. Only skilled musicians with professional background are being considered for this training.]

ENCLOSED you will find \$5.00 for dues for 1943. You can donate the extra 50c to the treasury or any good cause you see fit. I hope you will take special care to see that the JOURNAL and the Triad get into the overseas mail. Since October a year ago I have been serving in a band overseas, and have not received a copy of the JOURNAL or the Triad since coming overseas.—CORP. RALPH E. SHELL, Band, 172nd Inf. Regt., A.P.O. 43, c/o Postmaster, San Francisco, Calif.

[The headquarters staff was surprised and gratified, not only to receive a \$5-bill from halfway around the world, but to learn that the Conference and its activities and publications are still of such interest to its members in the armed forces despite the inevitable "distractions" of their new environments. However, as we have announced more than once in these pages, the Executive Committee voted last year to retain in membership for the dura-

tion all Conference members in good standing at the time of entering the service; this includes the sending of the JOURNAL free, in all cases where the headquarters office is supplied with the necessary information and an adequate address. We have written Corporal Shell, therefore, that his five dollars are being held for him as a postwar credit—in the fond hope that it will not be very much longer before he and his colleagues will be able to return to civilian life.]

THIS is to acknowledge receipt of the shipment of literature, *The Code for the National Anthem of the United States of America*, and to thank you for this fine contribution. These pamphlets will be distributed to the men as the occasion permits and when it can be done judiciously. Again, thank you—and please allow us to commend the fine spirit that is manifested by the Conference in making such contributions to the men in the service. For the Post Commander: WILLIAM V. BARNEY, Maj., Chaplains' Corps, Chief, Chaplain's Branch, Hdqrs. Camp Shelby, Camp Shelby, Miss.

I GREATLY appreciate the privilege that the Board of Directors has extended to the members of the M.E.N.C. who are in the armed forces. . . . Since induction last fall, I have been located in the Eastern Signal Corps School at Fort Monmouth, New Jersey, and was commissioned a second lieutenant in the Signal Corps upon graduation from the Signal Corps Officer Candidate School at Fort Monmouth, April 9. I will be stationed there during the next few months while undergoing special training in the Officers Training School at Asbury Park and Fort Monmouth.—WILLIAM F. WALDROP, 2d Lt., Signal Corps, O.S.C.R.P., Asbury Park Area, Fort Monmouth, N. J. (Formerly of Oblong, Ill.)

RECEIVED both copies of the JOURNAL, and much appreciated your courtesy in sending them, and also using the letter in the November-December issue. Happy that it was of interest.

Censorship forbids much mention of our affairs here. We are on a famous little island in the South Pacific, can have no lights at night, so are confined to a twelve-hour working day, which is not enough time to do everything! We do not sleep much at night, for reasons which you can imagine.

I am enjoying my work as chaplain very much. In addition to all the Protestants in the 182nd Infantry, I take care of several smaller units, which have no chaplain of their own.

All good wishes.—JOHN SHADE FRANKLIN, chaplain, 182nd Infantry, A.P.O. 709, San Francisco, Calif.



A United States Service Band in Iceland

(Photo by U. S. Army Signal Corps)

ENCLOSED find money for two subscriptions to your magazine. . . Please send one subscription to me, the other to Pfc. Richard Furnno—30104162, Co. E, Bks. 13, Camp Savage, Minn. I would like to have the subscription begin with the first issue of this school term, Sept. '43-June '44. . . I've been a reader of the JOURNAL through our school library prior to volunteering. My last position was at the H. P. Baldwin High School, Wailuku, Main, T. H. Mr. Furnno was at Pabala, Hawaii, T. H. Both of us had bands. I'll be looking forward to receiving the magazine, for I've enjoyed it in the past.—SABURO WATANABE, 30106157, Co. E, Bks. 13, Camp Savage, Minn.

I WAS VERY GLAD to receive your letter concerning members of the armed forces being retained as members of the Conference. Since entering the forces I have lost all contact with music education, so the JOURNAL would be more than welcomed here. In many of my spare moments I think of my past profession and would like to receive news pertaining to it.

At the present time I am enjoying Army life in Australia. During the past year I have been stationed on several of the Pacific islands, but in accordance with censorship regulations I cannot delve into matters of my various and exciting journeys. The Australian customs and sports are terrifically interesting, especially when you find one morning that you have had a six-foot lizard as a bed partner for the night.

Best of luck in your work for the coming year.—RALPH G. PFAFF, Lt., Cannon Co., 19th Inf., A.P.O. No. 24, c/o Postmaster, San Francisco, Calif.

THANKS SO MUCH for your nice letter of September 24. On that day I was nearing San Francisco on the first stage of our trip to the South Pacific area. I left the States on October 12—Columbus Day. We went to New Caledonia, where we waited for about two weeks to be sent on. It was a pleasant place, but

there were other plans in store for us. We went on to Guadalcanal, and there saw where the fighting took place and then came on nearer to the combat zone.

I am now an entertainment officer with the Service Command, and as such have charge of the movies, stage shows, music work, books, etc., for the whole area. To be sure, much of it is supervisory, but there are a lot of details to attend to. We try to keep in contact with all the units and know their conditions and needs. The conditions are not always to our liking, and yet the men are the finest bunch in the world. . . .

We do try to assist the Seabees, the Navy, and the Marines as much as we can, so you can see we are busy. Except for the heat, I can't complain and am having a real adventure. At least, I am not ashamed, and haven't tried to get out of it, as a number of our younger men in their twenties and thirties have done.

Do please send me the JOURNAL and whatever else you can. With all good wishes, and let's hear from you again.—ENOS E. HELD, Lt., Provisional Service Command, Special Services Section, A.P.O. No. 717, c/o Postmaster, San Francisco, Calif. (Formerly supervisor of music in Concord, Mass.)

I HAVE BEFORE ME your letter of November 5. I have been so busy adjusting myself to the rules and regulations of the Marine Corps that I have not had the time to answer. . . . I have always enjoyed reading the JOURNAL very much and am so pleased that I will receive copies while in service. . . . I entered the service August 20, 1943. At present I am playing in the Marine Corps Band here in San Diego. I am in hopes of being granted the opportunity to direct the student band here, with the idea of taking out one of the provisional bands. . . . May I say that I believe the Conference has made a most worth-while contribution to morale building for those of us who have left the music field for a while in granting us continuing memberships.—JOHN Y. HARDING, Co. C, Base Hdq. Bn., M.C.B., San Diego 40, Calif. (Formerly of Concordia, Mo.)



(Photo by U. S. Army Signal Corps)

Attired in helmets and jungle-camouflaged suits, these soldiers of a U. S. Army band, conducted by Sgt. Gordon Wallman of Globe, Arizona, are playing for a group of interested natives on an island in the Southwest Pacific.

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Cantata for Children's Voices

Words by CHRISTOPHER PEARSE CRANCH

Music by CARL BUSCH

Here is an engaging little cantata on an appealing subject for young singers. The choral parts are marked with a simplicity of style especially suited to the earlier grades, and the grateful solo parts for a boy and a girl lend interest and variety. Time of performance, 15 minutes.

Price, 60 cents

Orchestrations may be rented from the publishers.

DAWN OF SPRING

A Cantata for Two-Part (S.A.) or Three-Part (S.S.A.)

Treble Voices

Text by ALICE CLIFTON BEIL

Music by RICHARD KOUNTZ

The melodic qualities of this music have won favorite places for it on school programs everywhere. Its brightness of mood, flowing melodic lines, and rhythmic sprightliness make immediate appeal to youthful singers, while its poetic text adds definitely to its attractiveness. Time of performance, 12 minutes.

Price, Each Edition, 60 cents

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GREAT DAYS OF THE AMERICAN REVOLUTION

Eight Patriotic Choruses (S.A.T.B.) for School Use

Texts by FREDERICK H. MARTENS

Music by ROB ROY PEERY

This book contains eight sturdy choruses for school groups of mixed voices. Each of the individual numbers is founded on the incidents surrounding a famous conflict in the American Revolution, and is intended for separate performance. The battles commemorated herein with fine texts and spirited, singable settings are those of: Bunker Hill (1775); Trenton (1776); Saratoga (1777); Flamborough Head (1778); Stony Point (1779); King's Mountain (1780); Yorktown (1781); and New York (1783).

Price (Complete), 60 cents

MON-DÁH-MIN

American Indian Legend for Three-Part Treble Voices

Text and Music by PAUL BLISS

A belief exists among the Ojibwa Indians each spring that, by her lonely presence among the growing corn between dusk and dawn, the favorite maiden of the tribe can charm away misfortune and assure a bountiful harvest. In Mr. Bliss' cantata, this legend finds musical interpretation in some delightful choruses, unpretentious in style, yet notable for the mood they create. Complete directions for the dramatization of this score are provided for those who wish to present it with action, dances, etc. Time of performance, 30 minutes.

Price, 60 cents

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ODE TO AMERICA

(Triumphal March from "Naaman")

By MICHAEL COSTA Arranged by F. EDNA DAVIS

An instrumental favorite of long standing in a scholarly adaptation for mixed chorus. For this notable music the arranger has provided a text of special significance and patriotic fervor.

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Book and Music Reviews

BOOKS

The Music Curriculum in a Changing World, by Lilla Belle Pitts. [New York: Silver Burdett Company, 1944. 176 pp.]

The doctrine of "education as growth" is now and has been one of the most popular and influential forces of the present century. Unfortunately, it has been clouded by wholesale misinterpretations, unintelligent criticisms, and lamentable reactions. The three famous statements, "Education is life," "Life is growth," and "Education is growth," sound well enough on paper, but the average music educator wishes to know how this philosophic system of "growth through life experience" can be applied to his or her own needs. The music educator is well aware of the fact that music must be experienced to be known. But how? What are the orderly, planned experiences in music that will result in an unfolding intelligence dedicated to worthwhile purposes and patterns of living in a free, cultural, democratic society? How can a curriculum be planned so that the light of this philosophy sheds a continuous glow on the manifold activities of a music program?

In this book, Miss Pitts has quietly assumed the task of putting down on paper her own solutions based upon her own convictions and beliefs. Her philosophy is further supported by years of successful teaching and many hours of keen observation of the music program as it operates in many different localities. Her human knowledge of child psychology happily recognizes the fact that the nature of children and the nature of music are one and the same, and she has devised in her own inimitable style a philosophic concept upon which a music curriculum can be built "for all the children of all the people." This concept is given practical organization by means of a series of clear and definite charts designed to give guidance in the selection of material. These charts are exciting, and they are accompanied by the most imaginative titles this reviewer has ever seen. Space does not permit an extended discussion of the charts; suffice it to say that all the other subjects of the curriculum take on new meaning when they are interpreted through the music suggested by the titles accompanying these charts.

The whole process of learning to live a full, rich life as an integrated personality is here in these pages. This book has a message, but it does not preach. Many of the sentences sound as though they had been creatively spoken in animated conversation. Many passages will give the groping student the "just right" paragraph that will justify and put into words his own convictions. It is not a long book, and one can easily become absorbed in its contents, but one cannot easily forget it. Its implications should provoke fruitful discussion. For this reason it is a "must" book for all those who are in any way responsible for the thinking habits of prospective music teachers.

We as music educators are fortunate indeed to have as our president someone who can face the general educator on his own platform and make the adjustments he demands for a subject so highly endowed as music. In the hands of the general educator this book can do our cause much good. Miss Pitts faces squarely the many controversial issues that have characterized the development of music education in our schools and makes no provision whatever for a program designed to provide an organized background for the furtherance of particular hobbies. That she has the vision and talent to write this forward-looking book is well known, that she has had the time and energy is a miracle.

—Bertha W. Bailey

The Challenge of Listening, by Howard D. McKinney and W. R. Anderson. [New Brunswick, N. J.: Rutgers University Press, 1943. 302 pp. \$2.75.]

The well-known authors of "Discovering Music" here present a distinctive and practical work for the general listener who desires to develop his powers of critical judgment, artistic insight, and wholehearted enjoyment of good music.

"The Challenge of Listening" aims to help the music amateur understand the problems of and vital relationships between the composer, the interpreter, and the listener. Truly, the authors have achieved their purpose in a direct, human, and cogent style without sacrificing dignity or scholarship. In the here and now of modern radio, theatre, fine recordings, and outstanding concerts, every music lover is given a sound and practical basis for developing a layman's listening technique. A brief sampling of chapter titles illustrates the inviting character of this volume: The Why and Wherefore; The Orchestral Kingdom; The Charm of Chamber Music; Virtuosos; Then Let the Pealing Organ Blow; Of Singers and Singing; Yesterday, Today, and Tomorrow. A short, but carefully selected list of music is appended to each chapter.

This reviewer is particularly interested in the contribution of current publications to a more effective program of music education. Every general teacher in our public schools, as well as every special music teacher, should make the reading of "The Challenge of Listening" a professional "must." This nontechnical discourse on good music is filled with educational suggestions and implications that will help every wide-awake teacher in implementing a music program as a living and enjoyable classroom experience.

—William E. Knuth

The Listener's Guide to Music Appreciation, by Harry Allen Feldman. [Cleveland: The World Publishing Company, 1943. 202 pp. and Index. 49c. Previously published by E. P. Dutton & Co., Inc. under the title "Music and the Listener."]

This book was reviewed for the "Journal" when first published. It was an excellent value at the original price, and the reduction in cost multiplies its value in terms of dollars and cents. Mr. Feldman has organized his book very well and expresses his convictions with clarity and sincerity.

—Charles Dennis

A Concentrated Course in Traditional Harmony, by Paul Hindemith. [New York: Associated Music Publishers, Inc., Agents for Schott & Co., Ltd., London, 1943. 125 pp. \$1.50.]

There are only two basic philosophies of harmonic pedagogy. The first, well represented by this text, assumes that traditional harmony is somewhat of a necessary evil which must be conquered as quickly and efficiently as possible. In order to do so, this school of thought isolates the problem of part writing and places the emphasis on drill, through exercises written for that purpose or condensed from actual music. As the author states, "explanatory illustrations from musical literature [are] sacrificed here; it is the task of the teacher to show the pupil where the models of his work are to be found." Having learned the techniques, the student may then proceed to the more advanced and creative aspects of musical structure. The second philosophy regards music as a whole of which traditional four-voice harmony is only a part, and endeavors to produce desired skills from an acquaintance with and an understanding of musical literature itself. It believes that factual knowledge should result from felt needs and that no study of musical structure is complete without integrated aural, keyboard, analytic, and creative experiences. It works slowly along all these lines simultaneously, rather than quickly in one area.

Probably there will always be a difference of opinion as to the relative value of these two radically different approaches to the problem of theoretic instruction. Mr. Hindemith has brilliantly championed the first. If his premises are granted, the book leaves little to be desired. The exercises provided are exceptionally musical, as would be expected from the author. The order of chord presentation leans toward usefulness and is consequently more functional than the usual logical arrangement. Nonchord tones are rightly presented quite early, but unfortunately modulation is delayed until the final chapters. Four-part writing is not limited to the strict vocal style. Some keyboard applications are made, but no aural, analytic, or creative work is included. One of the most interesting features is a set of supplementary exercises consisting of three sonatinas to which the student is to add a piano part. Since the text includes no specific drill in instrumental writing, one questions the ability of the student to handle such a problem. It would seem to depend largely on how the instructor had presented the previous material. Nevertheless, it is an interesting experiment and could be very valuable.

The text is a brilliant and capable exposition of the deliberately technical approach to harmony, and as such will appeal to many. Irrespective of its underlying philosophy, it should be in the library of intelligent teachers, and, if properly used in classes, will undoubtedly produce the results desired by its distinguished author. The work is well titled "A Concentrated Course in Traditional Harmony with Emphasis on Exercises and a Minimum of Rules."

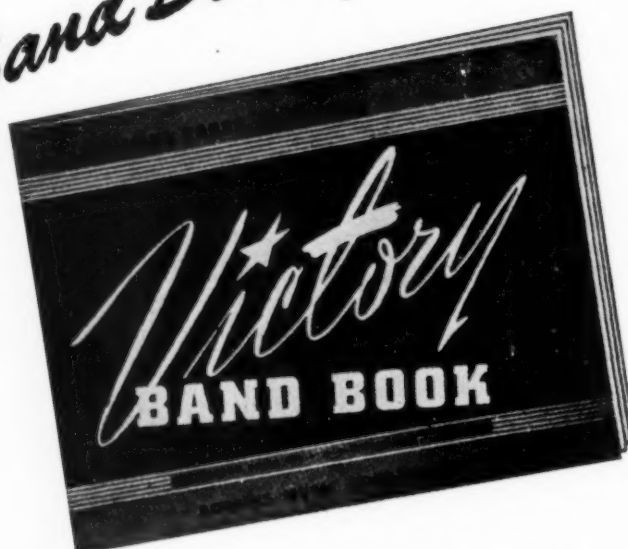
—Howard A. Murphy

Texts of the Choral Works of Johann Sebastian Bach in English Translation, Vols. I-IV, by Henry S. Drinker. [New York: Printed privately and distributed by The Association of American Colleges Arts Program, 1942-43. Not copyrighted. For information regarding the obtaining of the work, write Guy E. Snaveley, Association of American Colleges, 19 West 44th Street, New York.]

Everyone in the music world knows of the unique and excellent amateur program led by Henry S. Drinker of Philadelphia, through which the fruit of many years of study of the works of Bach are now presented in a publication of four volumes.

The preface to Volumes I and II contains some interesting matter on problems of translating texts, specifically those used by Bach, and also a discussion of the organization of the four volumes. The bulk of the two volumes is devoted to the German and English texts of the 199 church cantatas. I quote from the author: "At the beginning of each Cantata is given the German title by which it is known; the year of its composition, where known (some dates are approximate, Terry is my authority); the author of the text; the Church Day or Festival for which the Cantata was written; the Gospel and Epistle for that day, with a brief summary of the Bible passages; and the instruments required in the performance of the Cantata. At the beginning of each Cantata, and of each movement, is a list of the instruments required. Substitutions may of course be made of appropriate modern instruments for those

THE Band Book of the Times



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2nd Bb Clarinet	2nd Horn in Eb (Alto)
3rd Bb Clarinet	3rd and 4th Horns in Eb (Alto),
Eb Alto Clarinet	1st Trombone (Bass Clef)
Bb Bass Clarinet	2nd Trombone (Bass Clef)
Oboe	3rd Trombone (Bass Clef)
Bassoons	1st and 2nd Trombones (Treble Clef)
1st Eb Alto Saxophone	3rd Trombone (Treble Clef)
2nd Eb Alto Saxophone	Euphonium (Baritone) (Bass Clef)
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indicated by Bach which are no longer available At the beginning of each movement is indicated the time and the key My English text is written, syllable for syllable, under the German."

Volume III of Drinker's work covers all of Bach's other vocal works: the Passions, the Christmas and Easter Oratorios, the thirteen secular cantatas, the six great motets, the thirteen unpublished cantatas, the twenty-five songs from the Schemelli Gesangbuch, and the eleven songs from the "Notenbucher Anna Magdalena Bach" not included in the foregoing. Volume IV constitutes an exhaustive index and concordance to Drinker's English texts of Bach's choral works. An initial volume, distributed in 1941, contains Drinker's translations of the 339 chorales, with a musical index which makes possible the identification of any chorale by the first few notes.

Possession of these volumes will make all music teachers more confident and secure in the necessary background for a sincere and intelligent performance of Bach's choral works. Every choral director should have them. —Russell V. Morgan

Ludwig Beethoven and the Chiming Tower Bells, by Opal Wheeler; illustrated by Mary Greenwalt. [New York: E. P. Dutton & Co., Inc., 1942. 144 pp., plus additional pages of music. \$2.00.]

Those already familiar with Miss Wheeler's contributions to stories of musicians will be grateful for this one. Hers are the books about which the late William Lyons Phelps said: "These are the best books for boys and girls 8 to 15 that I have ever seen—absolutely perfect." Parents and teachers want real information about music and musicians for their children, given in a way children can grasp. Miss Wheeler's works meet both requirements admirably.

In this book the great master, Beethoven, is presented in an intimate way as a child who was sensitive to the life about him and sought to express it in music. The adult Beethoven is no more austere and is still a person whom children will take to their hearts. The illustrations are meaningful and artistic.

The book is skillfully arranged to bring about its purpose: leading children to understand, listen to, and perform the music of Beethoven. There is a generous amount of piano music, and themes from the symphonies are interspersed throughout. This manner of presentation not only encourages children to play the music, but stimulates them to composition as well. Record numbers are listed at appropriate points in the story. Thus the book not only offers casual entertainment but provides for a rich and comprehensive study of the kind of music which can be a lasting treasure of cultured human beings.

—Helen Grant Baker

[Note: Although published in 1942, Miss Wheeler's life of Beethoven is still at the top of the list of books in its category. For that reason it is given this belated review, the uncertainties connected with voluntary reviewing and limited space having deprived it of proper notice at the time of publication.]

VICTORY PAGEANT

"We'll Sing! Sing! Sing! to Victory," a Victory pageant by John B. Chapple. [Ashland, Wisc.: Chapple Press. 50c.] This pageant, written for school or civic presentation, is a dramatization of the story behind America's great patriotic songs from the Revolutionary War to World War II. The material includes complete and definite stage directions and can be adapted to large or small groups. It requires the services of a leader or narrator, a singing group or choir, an orchestra or piano, and there is ample opportunity for the audience to participate. The song "We'll Sing! Sing! Sing! to Victory" forms the musical background for a series of tableaux depicting scenes from World Wars I and II. This song is arranged for male chorus, accompanied by piano, orchestra, or band. The work deserves some attention because it was written by a public-spirited citizen whose avocation is music and whose patriotism burns high. It was recommended for performance and given before the Governor and Legislature of Wisconsin on Washington's Birthday, February 22, 1943.

—Bertha W. Bailey

CANTATAS

The World of Tomorrow: A Rhapsodic Poem, by Domenico Savino; text by Florence Tarr. For mixed voices, piano solo, and soprano or tenor solo, with orchestra guide. [New York: Robbins Music Corporation. 75c.] A very timely cantata—dramatic, majestic, and full of hope for a better and brighter world. Brilliant piano solo with orchestral accompaniment. Main theme expressively introduced by soprano or tenor solo. A brilliant development of the second theme features alternately piano, chorus, and orchestra and makes allusion to several well-known American melodies. The voice ranges are moderate. The conclusion is maestoso, with full orchestra, piano, and chorus. A fine work for any program. It will give everyone a lift.

—Francis H. Diers

Men of the Globe and Anchor (Cantata); original lyrics by Lester O'Keefe; adaptation and original music by William Stickles; lyrics to Carlson's Raiders by Vernon C. Akers, U.S.M.C.R. SATB and baritone solo. [New York: Edwin H. Morris & Company, Inc. 50c.] This cantata should be very useful to school and community choruses looking for new and interesting music of a patriotic nature. The text and music depict the traditional glamor of the United States Marines and their fighting Carlson's Raiders, who have distinguished themselves so brilliantly in the Pacific. The work is well composed

and well arranged vocally, easy to sing, and interesting to both singer and listener. Highly recommended.

—Harold Tallman

OPERETTA

Sourwood Mountain, an American Frolic based on old American folk songs and fiddle tunes, by Pierson Underwood and Lawrence Perry. [Boston: C. C. Birchard & Co., 1943. 75c.]

One act—approximately 50 minutes. An attractive vehicle for the singing of ten American folk songs and for living experiences in American folk history. Its story deals with the feuding, corn-husking, square-dancing, and lovemaking of the back-country settlers of Virginia and Kentucky. The setting and costumes may be simple. The songs are arranged so that they may be sung in unison, two, three, or four parts. Directions for the square dance are given.

—H. G. B.

MINIATURE SCORES

Hampton Miniature Arrow Scores, Volume 3: Russian-Bohemian Works. [New York: Edward B. Marks Music Corp. 112 pp. \$1.25.] This volume of orchestral scores with the familiar arrows contains the symphonic suites "Le coq d'or," by Rimsky-Korsakow, and "Caucasian Sketches," by Ippolitow-Iwanow, and Smetana's symphonic poems "The Moldau" and "From Bohemia's Fields and Forests."

—Capt. Mark H. Hindsley

BAND

Berceuse and Finale, from "The Firebird," by Igor Stravinsky, arr. by Richard Franko Goldman. [New York: Edward B. Marks Music Corporation. Full band, \$3.50; symphonic band with conductor's score, \$5.50; conductor's score, 75c; extra parts, 30c ea.] Here is an excellent opportunity to acquaint your band with a modern composer. This is beautiful music and not difficult technically. Some of the orchestral effects don't fit the band idiom so well, but there are only a few such spots. Short solos for oboe, bassoon, and horn (all cued into other parts). The chords are full and must be balanced. The ear will have to be trained to hear chords quite different from those found in the usual band pieces. A full score should be made available for such a number. Excellent program material and a very welcome addition to the symphonic-band repertoire. Suitable for most bands with a fairly complete instrumentation.

—Paul Van Bodegraven

March, from "The Love of the Three Oranges," by Serge Prokofiev, arr. by Robert Cray. [New York: Edward B. Marks Music Corporation. Full band, \$3.50; symphonic band with conductor's score, \$5.50; conductor's score, 75c; extra parts, 30c ea.] Music by Russian composers is gaining in popularity. This popular number is a welcome addition to the band repertoire. Has a four-line condensed score. Difficult parts for clarinets and flutes; others are of moderate difficulty. Class A material.

—P. V. B.

Latin-American Fantasy, by Clifford P. Lillya and Merle J. Isaac. [New York: Carl Fischer, Inc. Standard band, \$3.50; concert, \$5.00; symphonic, \$6.75; conductor, 50c; other parts, 30c ea.] Here is a very effective number that will please an audience and make the band concentrate on rhythm. These Latin rhythms are going to be used a lot, so here is a chance to get started on them. Every section has an interesting part. Not overly difficult technically, but even the last-chair players must play their notes in order to bring out the interesting harmonies. Suitable for Class A and B bands with full instrumentation. Condensed score available.

—P. V. B.

United Nations Rhapsody, by David Bennett. [New York: Carl Fischer, Inc. Standard band, \$3.50; concert, \$5.00; symphonic, \$6.75; condensed conductor's part, 50c; other parts, 30c ea.] Sections devoted to Great Britain, our Latin neighbors, Russia, Canada, Australia, China, and the U. S. A. A characteristic Bennett number, full of colorful chords and uncommon rhythms, with interesting, challenging parts for all sections. Excellent program material. Requires a full instrumentation. Technically, it is of moderate difficulty. Good Class A and B material. Condensed score available.

—P. V. B.

Show Boat Selection, by Jerome Kern, arr. by Guy Jones. [New York: T. B. Harms Co. Standard band, \$3.50; symphonic, \$5.00; extra conductor, 50c; extra parts, 25c ea.] This popular selection needs no introduction. Well arranged and not difficult. Excellent program material for Class A, B, and C bands.—P. V. B.

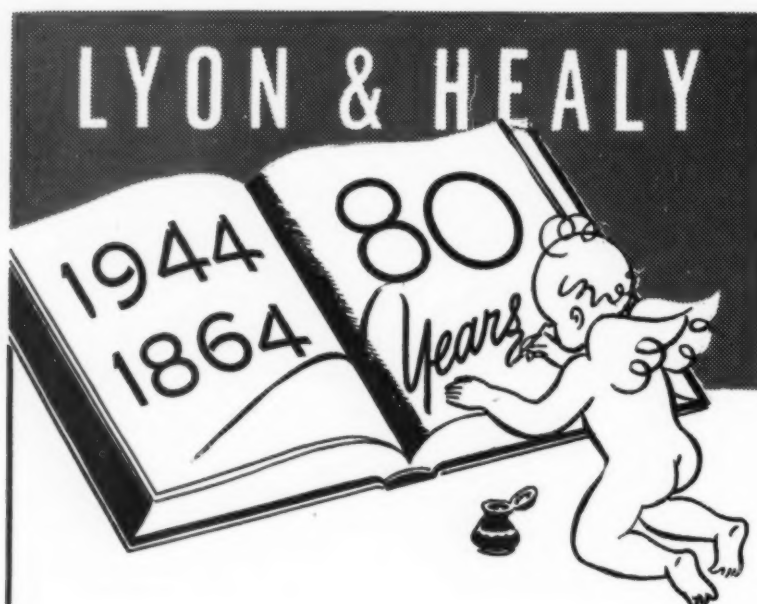
Collegian, by Paul Yoder. [New York: Leo Feist, Inc. Standard band, 75c; symphonic, \$1.25; conductor part, 20c; other parts, 10c ea.] A 6/8 march of moderate difficulty. Has some woodwind figuration in the trio, a short drum solo, and counter-melody in trombones and baritone. A good march. —P. V. B.

Manzanillo (Mexican Dance), by Alfred G. Robyn, arr. by Paul Yoder. [New York: Leo Feist, Inc. Standard band, 75c; symphonic, \$1.25; conductor's part, 20c; other parts, 10c ea.] Light and rhythmical. Students and audiences enjoy this number.

—Vincent A. Hiden

Marche symphonique, by Domenico Savino. [New York: Robbins Music Corporation. Full band, \$5.00 (incl. cond. part); symphonic, \$7.50 (incl. cond. part); conductor score, 75c; extra parts, 35c ea.] An outstanding number for fine concert bands. It has variety and style, and the orchestration is symphonic in flavor. All instruments have interesting parts, which must be well played to produce the desired effect. Concert bands will want to include this march in their library, and will find that it is an excellent work for concert performance. —V. A. H.

CONTINUED ON PAGE FORTY-FIVE




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The Armored Force March, by Capt. Beryl Rubinstein, arr. by Harry Henneman. [New York: Edward B. Marks Music Corp. Full band with conductor's score, 75c; symphonic, \$1.25; conductor's score, 20c; extra parts, 10c ea.] A rugged military march of the unsteretyped variety, quite in keeping with the subject. —Mark H. Hindsley

Latin-Americana, by Krone-Cailliet. [Chicago: Neil A. Kjos Music Co. Full band, \$1.00.] A short medley of popular Latin-American tunes in tango rhythm. —M. H. H.

The Squadron Song, by Capt. D. C. Moore, Capt. F. S. Hall, and Major W. S. Fitch, arr. by Paul Yoder. [New York: Robbins Music Corporation. Standard band, 75c; symphonic, \$1.25; conductor's part, 20c; other parts, 10c ea.] A military number which band students enjoy playing. It has been well arranged. The melody has a broad sweep and good style. Recommended for program use. —V. A. H.

BRASSES

When Day Is Done, by Robert Katcher; **Embraceable You and The Man I Love**, by George Gershwin; **Body and Soul and I Cover the Waterfront**, by John W. Green; **As Time Goes By**, by Herman Hupfeld; **Night and Day**, by Cole Porter; all arr. by Coleman Hawkins for B \flat tenor saxophone with piano accompt. [New York: Harms, Inc. 60c ea.] These improvisations, arranged by Coleman Hawkins, a well-known dance musician, are for the more advanced student of the tenor saxophone. The intricate rhythms are rather difficult, but interesting when correctly performed. The solos would make fine material for the student wishing to gain experience in the dance-orchestra field and to study and learn something of improvisation. The cover pages are very attractively designed in colors. Capable musicians might profit by editing solos for other instruments similar to what Hawkins has here done for the saxophone, but perhaps in somewhat simplified form for the amateur musician. Grade V-VI. —H. G. Palmer

In a Monastery Garden, by Albert W. Ketèlbey, arr. by William Teague. Trumpet (cornet) and piano. [New York: Harms, Inc. 75c.] From one of Ketèlbey's well-known compositions, this solo presents no technical difficulties, but is a fine study for the student needing work on phrasing and tone production. A tuneful melody, with F the highest note. Grade II-III. —H. G. P.

WOODWINDS

In a Monastery Garden, by Albert W. Ketèlbey, arr. by William Teague. Flute with piano accompt. [New York: Harms, Inc. 75c.] Presenting few technical difficulties, this solo should be of interest to the student. The melody is pleasing and interesting, as in all of Ketèlbey's numbers, and is here well arranged. Grade III. —H. G. P.

Dancing Tambourine, by W. C. Polla, arr. by Jean Gossette. Clarinet and piano. [New York: Harms, Inc. 75c.] Interesting melodically, not difficult technically, and presenting a fine study in dotted eighths followed by sixteenths, as well as in staccato tonguing. Students should like this number. Grade III-IV. —H. G. P.

La Capricieuse, by Edward Elgar, arr. for clarinet and piano by Gustave Langenus. [New York: The Ensemble Music Press, Carl Fischer, Inc., Distributors. \$1.00.] This capricious and brilliant solo requires a well-advanced performer who has an excellent sense of rhythm. The two contrasting themes in D major and B \flat major (for clarinet) are brief, but offer opportunity for technical display. Recommended as an excellent, unhackneyed solo for an advanced player. Grade V-VI. —George P. Spangler

The Study of the Oboe: A Method for the Beginner with Previous Instrumental Experience, by Wm. D. Fitch. [Ann Arbor: George Wahr. \$2.25.] Mr. Fitch held a fellowship at the University of Michigan (1942-43) and it was during this period that the oboe opus was completed and published. In it we find the much needed approach to the oboe for the musician who wishes to teach the instrument as well as play it. In other words, it is packed with valuable information and is divided into four units. Unit I contains material pertaining to choice of instrument, embouchure, breathing, position, tone, reed, adjustments, and repairs. Unit II starts the playing part of the method with explicit directions as to how to proceed. The progress is systematic and not too fast. Unit III contains scale and articulation studies with a helpful trill table. The fingering chart, by the way, is more complete than many I have seen. Unit IV contains études and duets in various keys through four sharps and four flats. The instrumental supervisor in particular who has to teach all the woodwinds will find in this oboe method a scholarly and simply presented book of great value. It contains numerous hints which I have not seen in other methods. —George Wain

STRINGS

Romany Life (Czardas), by Victor Herbert, trans. by Gregory Stone. Violin and piano. [New York: M. Witmark & Sons. \$1.00.] Gregory Stone is one of the outstanding creators of music in America, with experience as diversified as his ability. He has fashioned numerous symphonic adaptations of popular melodies, and his music is broad, expansive, versatile, and human, as his unusual concept of Herbert's "Romany Life" displays. Grade V-VI. —H. G. P.

Fifty Easy Melodies for the Cello (In the First Position), compiled by John Craig Kelley, ed. for cello by Adolph Kramer. With piano accompt. [Philadelphia: Oliver Ditson Co., Theodore Presser Co., Distrib.] An excellent set of very simple solos for the beginning cellist. Melodies are short, chosen from the realm of folk song, excerpts from the masters, and many original numbers. Most valuable for adding interest to the work of the very young student. —T. Frank Coulter

Ten Quartets, by W. A. Mozart. Authentic text established from the autographs in the British Museum by André Mangeot. [New York: G. Schirmer, Inc. \$5.00.] This most distinguished and important edition is the first to be based on a minute and expert examination of both the composer's holographs, and the original editions. The publishers disclose that the original editions differ from the manuscripts mainly in the addition of dynamic markings. There is evidence that Mozart saw the proofs before printing, and that he himself made the changes. This edition clearly identifies these changes from the original manuscript. Bowings have been added by Mr. Mangeot. The violin clefs in the manuscript cello parts have been replaced by tenor clefs. Great care has been taken as regards the proper notation of portamento, staccato, spiccato, etc., as well as that of grace notes and short grace notes. Numbering of bars for rehearsal purposes will be welcomed by string quartet players, as will the numerous footnotes. The quality of print and paper is superb. —David L. Mattern

Andante from Concerto in E Minor, by Cecil Burleigh. Violin and piano. [Chicago: Clayton F. Summy Co. 60c.] A tone study by a widely-known American violinist and composer. It demands a sure command of octaves and double stops. Of interest to those versed in modern harmonies. —D. L. M.

TWO PIANOS

Sonata for Two Pianos, Four Hands, by Paul Hindemith. [New York: Associated Music Publishers, Inc., agents for Schott & Co., Ltd., London, 1942. Facsimile of the composer's manuscript. \$3.00.]

Undoubtedly the Hindemith sonata ranks among the most significant works for two pianos of the present century. Here we have an original composition in extended form worthy of mention in the same breath with the masterpieces of Bach, Mozart, Chopin, Brahms, Schumann, Saint-Saens, Arensky, and Glère for this same medium of performance. The fact that other contemporary writers have for the most part found their success in short humorous numbers for two pianos makes the appearance of this serious sonata the more welcome.

Let no one suppose that this work is designed for quick, easy digestion by either performers or audience. It is a work requiring great care in preparation and thoughtful listening through a number of performances for its appreciation. It is distinctly a concert number as distinguished from what we might call salon music.

In the first movement and the beginning of the second, one is encouraged in the hope that Hindemith has made a real study of the two-piano medium and that his composition will bring out the peculiar possibilities of this combination. The later movements, however, do not fulfill this hope. One suspects that the canon in the third movement and the final fugue would be at least as effective if they were heard on instruments of contrasting tone qualities. The fact remains that the entire composition is of great stature both intellectually and emotionally. It should find an important place in the concert repertory. —Raymond Burrows

PIANO INSTRUCTION

The Singing Touch, by Betah Reeder. [New York: Galaxy Music Corporation, 1943. 64 pp. \$1.25.] In a field where we have as much fantastic expression through words with little meaning as in that of piano touch, it is a welcome relief to find a scientific manual which actually tells teacher and student what happens when the fingers are applied to the keys. With careful diagrams and easily understood descriptive paragraphs, this book explains the action of the piano keys, of the pedals, and gives some history of the various touches which have been employed at the piano and at the earlier keyboard instruments. The book should be of real value to both teachers and students. —R. B.

Keyboard Speech, Book One: For Preschool and Beginners—Teaching Outlines, by Floy Adele Rossman. [Boston: C. C. Birchard & Co., 1943. 55 pp. \$1.00.] This attractive book is a welcome addition to the field of piano instruction for very young children. It carefully avoids the use of the finely coordinated muscles which cause such disastrous results when put to use too early. Many of the simple pieces and fragments are made more interesting by the addition of accompanying passages for the teacher. While most teachers will prefer to present this material by rote, the pages are attractively decorated with illustrations which will give the pupil a sense of enjoying his own place in the book, if he does not concentrate on the musical notation. The key variety includes many pieces on all white keys and on all black keys, in addition to a few numbers using the white keys with occasional sharps and flats. Miss Rossman has drawn wisely on her background of years of experience with very young children. —R. B.

CONTINUED ON PAGE FORTY-SEVEN

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A Skip-stop Flight around the World, compiled by Alfred Marholm; biographies by Phillip Miller; piano transcriptions by Stanford King, Frances Williams, and Walter Rolfe; illustrations by Gibson Baker. [New York: Harold Flammer, Inc. 75c.]

An album of early-grade piano transcriptions, this stimulating volume for world-conscious children contains imaginative maps, thumbnail sketches of composers of many lands, and pianistic transcriptions of popular compositions. —Marion Flagg

Rime, Rhythm, and Song for the Child of Today, by Florence Martin and Elizabeth Burnett. Illustrations by Mariel Wilhoite. [Chicago: Hall & McCreary Company. \$1.00.] Another good book of children's songs, with timeliness for today's children.—M. F.

Songs Children Sing: Singing Games, Nursery Songs, Lullabies, Folk Songs, Patriotic Songs, Christmas Carols, Children's Hymns, arr. and ed. by Florence Martin and Margaret Rose White. [Chicago: Hall & McCreary Company. 154 pp. and Index. 50c.] This collection contains many songs commonly used in the elementary grades. The wide variety in type of songs, the correct vocal range, the simplicity of the accompaniments, and the low cost make the collection particularly desirable as a supplementary book for the classroom teacher who teaches her own music. —Lotta T. Veazey

CHORAL MUSIC

C. C. Birchard & Co., Boston

(1) *Once to Every Man and Nation*, by Stuart Bliss Hoppin; words by James Russell Lowell (from "The Present Crisis"). SSATB, accomp'd, with obligato trumpets. 18c. Separate trumpet parts in B \flat , 15c. Orchestra and band parts available. Fine number for large chorus or festival group. Good music and stirring text. Easy but impressive. (2) *Our Souls Are Thine, America*, by Henry Waller, arr. by Roy S. Stoughton; words by Frederick Manley. SATB, accomp'd. 15c. An easy patriotic number, appropriate for wartime usage. Good program music. (3) *Peter Piper*, by Edward B. Whittredge. TTBB, a cappella. 18c. Also pub. for SSA. A very clever setting of the tongue-twister. Fine for the quartet or concert group. Medium voice ranges. (4) *A Prayer for These Days ("Dies irae")*, by Dr. Joseph Parry, arr. by W. H. Anderson; text by arranger. TTBB, a cappella. 12c. Musically fine. Well arranged. Typically Welsh. (5) *Sail for Australia*, by Fran Aaboland, arr. by Morten J. Luvaas; transl. by William A. Hunter. TTBB, optional a cappella. 12c. An excellent, jovial song for young male singers. Swedish tune. (6) *Sky-born Music*, by Samuel Richards Gaines; text by Ralph Waldo Emerson. SA, accomp'd. 16c. A fine musical setting for women's voices. Accompaniment adds much to the two-part setting. Cheerful, flowing melody. This would make an excellent duet. (7) *Wings Over America*. Music by Robert W. Gibb; text by J. Lillian Vandevere. SATB, accomp'd. 15c. TTBB, accomp'd. 16c. This composition would appeal to the youthful chorus. The stirring musical setting is descriptive of the text. Builds to a fine climax. Easy. Good audience appeal. TTBB arrangement preferred. —Harold Tallman

Boosey-Hawkes-Belwin, Inc., New York

[Not the latest, but worth noting.] (1) *Cuckoo*, by Liza Lehmann, arr. by Beatrice and Max Krone; words by W. B. Rands. SATB, accomp. 15c. The good voice-part arrangement of this interesting number brings out the color of the contrasting moods to good advantage. The melody is shared by all four parts, and many clever, artistic vocal effects are possible. The simple but effective accompaniment is well within the ability of any high-school accompanist. (2) *Tramping Song* (Hebrides folk song), arr. by Beatrice and Max Krone; text by the arrangers. SA, SSA, TTBB, SATB, accomp'd. 15c. ea. A bright, breezy number making good use of several well-known Scotch tunes. An a cappella passage relieves the rugged Scotch rhythm of the accompaniment. The TTBB arrangement is especially good; it has a first-tenor part which does not go above F. A splendid composition for a United Nations program. (3) *Who'll Buy My Lavender*, by Edward German, arr. by Beatrice and Max Krone; words by Caryl Battersby. SSA, accomp'd. 15c. Attractive, flowing melody with interesting parts for all three voices. Has good range and contrasting passages with variety of rhythmic effects. (4) *A Cherry Tree Doth Bloom*, by Alma Goatley; words by Margaret Owen. SA, accomp'd. 15c. Semi-canon form with Oriental effect in progression of voice parts. The rapid, flowing accompaniment becomes monotonous unless played with considerable artistry. (5) *Music from Heaven*, by Josef Strauss, arr. by George Walter; words by Walter Moody. SSA, SATB, a cappella. 15c. ea. A lengthy waltz which would be effective without repetition. Range is all right; has a top A in soprano. (6) *Oh, Susanna*, by Stephen Foster, arr. by Carl Frangkiser. TTBB, SATB, accomp'd. 15c. ea. Attractive arrangement for SATB. Splendid for giving variety to an a cappella program. In the TTBB arrangement the demands on the first-tenor part are too severe for public-school work, making much use of top A. A splendid number for a United Nations program. (7) *The Ships of Arcady*, by Michael Head; words by Francis Ledwidge. SSA, accomp'd. 15c. A fantasy with interesting vocal parts against a smooth-flowing accompaniment. Good range and interesting rhythms. Some difficult passages in vocal parts and in the accompaniment. (8) *The Vagabond*, by Ralph Vaughn Williams, arr. by Clarence C. Robinson; poem by Robert L. Stevenson; TTBB, accomp'd. 15c. A splendid song to capture the fancy of young men, both in text and music. It is rugged and virile, but vocally not too taxing. Interesting contrasting

themes. Vocal range good. (9) *When Childher Plays*, by Walford Davies; words by T. E. Brown (from "Betsy Lee"—Folc'sle Yarns). SA, accomp'd. 15c. A quaint text with a setting that captures the childish fancy. Best suited for upper-grade chorus. Good range, with first part limited to staff and second part only a third below. (10) *Teasing Song*, by Béla Bartók; transl. by Elizabeth Herzog. SSA, a cappella or with orches. accomp't. 15c. This humorous text is well treated in a setting that catches the teasing mood in a fine way. It should capture the fancy of young people and have audience appeal. Repetition of words becomes a little monotonous, but the fast speed of the tempo relieves this weakness. —Frank C. Biddle

[Note: Other Bartók numbers in this series include: Bread-baking (SA), Don't Leave Me! (SA), Hussar (SA), Loafer (SSA), Only Tell Me (SSA). All have texts translated by Elizabeth Herzog, and all are to be sung a cappella or with orchestral accompaniment. 15c. ea.]

Oliver Ditson Co., Theodore Presser Co., Distrib., Philadelphia

Choruses for Mixed Voices: Kingdom Coming (The Year of Jubilo), by Henry C. Work, arr. by William C. Steere. SSAA-TTBB, a cappella. 15c. Fun for the chorus that likes to sing Negro songs and really work on them. Not difficult, but must be properly interpreted. Amusing. —R. J.

Chorales from "Finlandia": O Morn of Beauty, by Jean Sibelius, arr. by H. Alexander Matthews. SAB, accomp'd. 15c. Also pub. for other voices, accomp'd and a cappella. Another fine poem set to the familiar, but not tiresomely so, "Finlandia." Easy and enjoyable. —Ruth Jenkin

J. Fischer & Bro., New York

Patriotic Anthems by Harvey Gaul—From the State Papers of Great Americans: (1) Daniel Webster's Collect for Americans. SSAA with soprano solo, accomp'd. 20c. An arrangement for women's voices of a number previously reviewed in the "Journal." Martial and highly dramatic, with a powerful climax. Effective with a large and competent chorus. Modern, full harmony; difficult accompaniment. Performing time: 6 minutes. (2) *Washington's Prayer for His Family*. SATB with soprano solo, a cappella. 16c. Text taken from Washington's Sunday-Morning Prayer. Alternating solo and choral parts may prove monotonous; otherwise skillfully arranged. Useful for historical or other types of program. Performing time: 3 minutes. —Paul W. Mathews

Galaxy Music Corporation, New York

(1) *Thou Art the Way*, by Carl F. Mueller. SATB, accomp'd. 16c. A very fine anthem for use at Easter or as a general anthem. It is not difficult. Easy range for all parts. Excellent organ accompaniment. (2) *Awake, My Soul, from Slumber!* Swedish folk melody arr. by Edwin Liemohn. SATB, a cappella. 18c. A soprano solo supported by humming chorus leads into full chorus in which there is effective treble combination supported by male voices. (3) *When Johnny Comes Marching Home*, freely arr. by George Mead. SSA and TBB, accomp'd. 18c. ea. Unique treatment of the familiar tune. Both arrangements are effective and very singable. —F. H. D.

Remick Music Corp., New York

(1) *Don't Give Up the Ship*, by Harry Warren, arr. by Douglas MacLean. TTBB, accomp'd. 16c. A rousing number, good for any boys' glee club. Range is not difficult—one high G for tenors. The boys will like it. (2) *Shine On, Harvest Moon*, by Nora Bayes and Jack Norworth, arr. by Douglas MacLean. TTBB, accomp'd. 15c. Any boys' glee club will like to sing this arrangement of a long-favorite "harmony" number. First tenors have a few F-sharps. (3) *Thank God for America*, by Madalyn Phillips, arr. by William Stickles. SSA, accomp'd. 16c. A stirring patriotic number. The musical setting lends effectiveness to the text, which expresses our appreciation for what we have and what others are doing in this time of war.—F. H. D.

G. Ricordi & Co., Inc., New York

Six Folk Songs of Normandy, harm. and arr. by Ruggero Vené; English versions by Margaret McKee. SSA, accomp'd. 15c. ea. Comprising: "Le mari jaloux" (The Jealous Husband), "J'ai fait faire un beau bouquet" (I Have Picked a Nosegay Fair), "Le curé d'Argenton" (The Priest of Argenton), "La falira don daine" (When I Was a Child), "Le petit sabot" (The Little Wooden Shoe), "Le meunier" (The Miller). Would make a very effective program group. Variety of mood, rhythm, and tonal feeling. Voice parts not extreme. Optional fourth parts. All numbers have effective accompaniments.—F. H. D.

G. Schirmer, Inc., New York

(1) *The 29th Psalm* (O ye mighty, give unto the Lord glory and strength), by Willy Richter. Full chorus with alto and bass solos, accomp'd. 20c. Brilliant festival anthem, deeply musical, and with strong contrasts. (2) *Still, Still with Thee*, by Henry Jacobsen. SATB, with organ or piano accomp't. 15c. Devotional and musical anthem. A welcome reissue. (3) *Be Thou Faithful unto Death*, by Willy Richter. SATB, with soprano and bass solos, organ accomp't. 15c. Grateful, musical, and effective anthem. (4) *The Carol of the Birds*, by John Jacob Niles, arr. by Lewis Henry Horton. SSA, with soprano solo and children's chorus, a cappella. 12c. Fresh, charming, well-arranged. (5) *Hallelujah, Amen*, from "Judas Macabaeus," by George Frederick Handel, arr. by David Shand, SSAA, accomp'd. 15c. Arranged most satisfactorily for women's voices. (6) *Benedixisti Domine* (Thou Gavest Thy Blessing), and *Laudate Dominum* (Praise Ye the Lord), by Steffano Bernardi, transe. by C. A. Rosenthal. SSATB, a cappella. 12c. ea. Welcome additions to 17th-century polyphonic song. —M. F.

The Wartime Program in Action

VANCOUVER, WASH. Unique in the annals of "The Wartime Program in Action" is the report of the activities of the Vancouver High School Band last summer. We'll let Wallace H. Hannah, director of the band and chairman of Region One, N.S.B.O.V.A., tell it in his own words, to supplement the brief mention in the September-October issue.

"Just before the close of school in June, the idea of recruiting the Vancouver High School Band into the Kaiser shipyard was born. There was a double purpose in it—first, to get added workers to help build ships, second, to provide programs which would stimulate the morale of the workers at large. Fifty-five of our students were anxious to enroll in this new venture. They were placed in various departments, ranging from just plain labor to stenography, etc. That they did a good job is attested by the enclosed letters from yard officials, which I thought you might like to read. [See below.]

"The first service was to build ships. Every student worked an eight-hour shift, six days a week, and some got in overtime work. There was no time off for rehearsal or concerts. We rehearsed one night a week, and the concerts were held during the noon lunch periods weekly, noon launchings, and several times during the 'swing-shift' lunch period, from 8:30 to 9:00 P.M. Once the players even turned out for the 'graveyard-shift' lunch period, at 4:30 A.M.

"The enclosed interoffice memorandum and draft of one of the programs [see below] will give you an idea of the routine in presenting the programs. You will note that there is nothing high-brow in the program, and this one is typical of them all. We tried to do numbers that appealed to everyone, and always strove for a variety in the solos, ensembles, and special numbers.

"It was a fine experience for all of us, especially for the young people. Many had never worked before, and all of them got a new and very different view of the working world and of our tremendous war effort. It seems to me to have been a fine example of how music can function as a means to an end. Had these students not played an instrument, most of them would not have had this opportunity.

"While we all earnestly hope that by next summer the need for warships will be over, if it is not, these students want to return to the jobs they had before. They are thoroughly sold on helping to build warships with work and music."

Following are the two letters from Kaiser officials, the interoffice memorandum, and the program draft referred to by Mr. Hannah.

KAISER COMPANY, INC.
VANCOUVER, WASH.
August 14, 1943

DEAR MR. HANNAH:

Because of previous commitments, it is impossible to be with you on this, the last appearance of the Yard Band as a unit. However, I want to take this opportunity of expressing my appreciation to you and the Band under your direction, for the two-fold contribution they have made to this organization. Their conscientious attitude toward their work and their unselfish contribution to the morale of the Yard has won high praise from all the

Supervisory staff who have had the pleasure of working with them.

This is a fitting climax to a successful season of Yard entertainment and it is our hope that others to follow will adhere to the high standards you and your organization have established.

Rest assured that the Band in leaving the Kaiser organization to pursue their studies do so with the best wishes of the management.

Yours very truly,
M. MILLER
Assistant General Manager

KAISER COMPANY, INC.
VANCOUVER, WASH.
August 9, 1943

DEAR MR. HANNAH:

I understand that you are about to leave this organization and wish to take this opportunity to thank you for your efforts in securing for us the services of so many fine young men.

The boys from the Band have worked faithfully and well. We will be very sorry to lose them.

You and they are to be congratulated on a splendid contribution to the war effort.

Kindest personal regards.

T. O. NYHUS
Asst. Supt. of Materials
General Stores

KAISER COMPANY, INC.
VANCOUVER, WASH.

Interoffice Memorandum

To: All Superintendents, Dept. Heads, and Chief Clerks

DATE: August 10, 1943
FROM: Carvel Nelson
AT: Vancouver Yard
SUBJECT: Day Program
August 11, 1943

WEDNESDAY
DAY SHIFT LUNCH HOUR

VARIETY PROGRAM

Featuring

THE VANCOUVER SHIPYARD BAND
Directed by Wally Hannah

Songs by

Admiral Dewey Gordon
Tommy Thomas
Eleanor Bloom
Guest Speaker

LIEUT. H. CLIFF LENTZ
Hear a thrilling eyewitness account of the fighting in Tunisia and Sicily.

DATE: WEDNESDAY, AUGUST 11, 1943

PLACE: OUTFITTING DOCK
OPPOSITE HULL 304
PLEASE POST IN CONSPICUOUS PLACE

MEMO

SWING AND GRAVEYARD SHIFT BAND SHOW

DATE: August 14, 15, 1943

TIME: Swing—8:30 to 9:00 P.M.

Grave—4:30 to 5:00 A.M.

PLACE: Victory Center

PROGRAM

- | | | |
|-------|--|---------|
| I. | Yard Announcement..... | 1 min. |
| II. | Band Theme..... | 2 min. |
| III. | Patty Downs: Vocal..... | 2 min. |
| IV. | Band: "Gray Bonnet"..... | 2 min. |
| V. | Admiral Dewey Gordon: Vocal | 5 min. |
| VI. | Band: "Lover Come Back
To Me"..... | 3 min. |
| VII. | Tommy Thompson: Vocal—"This
Is Worth Fighting For"..... | 3 min. |
| VIII. | Band: "Tiger Rag"..... | 2 min. |
| IX. | Girls' Trio—Bonnie, Maxine,
Nadine..... | 5 min. |
| X. | Band: "Star-Spangled
Banner"..... | 3 min. |
| XI. | Band Theme..... | 28 min. |

ANACONDA, MONT. H. E. Hamper, supervisor of music, reports: "We are still carrying on, and, I'm happy to say, quite successfully so. Our Eighth Concert [in connection with the Treasury Department and the Schools at War Program] sold \$1,006 in stamps and bonds, and the last one [November 30], \$476 in stamps alone. We are nearing the \$20,000 mark and hope to make it \$50,000 by the end of the school year."

The Tenth Concert was scheduled for Christmastime, and the JOURNAL has not yet had a report on that. The concerts are given by the various music organizations of the Anaconda Public Schools and close with community singing. At the November concert, W. K. Dwyer, superintendent of schools, presented the citation certificate awarded to the music department by the Music War Council of America.

CLEVELAND HEIGHTS, OHIO. Back in Cleveland Heights after a year in Los Angeles, Ralph E. Rush, director of the Heights High School Orchestras and Bands, reports on the fall activities. Four all-school sings were held with band, and on November 24 the symphony orchestra and bands presented a Fall Pop Concert dedicated to former members of the music organizations now serving in the armed forces. There are 125 of these boys, each one of whom was sent, as a holiday greeting, a composite photograph portraying this year's marching-band activities. "We packed over 2,000 in for our Fall Pop Concert," writes Mr. Rush. "You should have heard that audience sing the service songs!"

ELKADER, IOWA. The wartime-program activities of the Elkader High School Band have not previously been reported in the JOURNAL, though they have brought the band and its director, Virgil Anderson, a citation by the Music War Council of America, as announced last issue. Since January 1, 1942, the band has taken part in eight induction programs (five of which occurred prior to Mr. Anderson's directorship); a community concert in participation with a neighboring town; an invitational music festival, the theme of which was "Victory"; three bond concerts; six "To the Colors" ceremonies; six community performances given in conjunction with other school music groups; eight Farm Bureau, American Legion, Commercial Club, and church programs; a scrap dance, silk-stockings drive, and wastepaper drive (the last-named also previous to Mr. Anderson's arrival); and has engaged in instrument-conservation projects. Thirty-three former members of the school's music organizations are in the armed forces.

At a Bombardment Concert on November 13, 1942, \$866.30 in war bonds and stamps were sold through gate admissions. Last May 9 the band played a special concert for the Wave enlistment drive. At the regular Wednesday-evening concert last July 21, the band sold \$1,774.55 worth of bonds and stamps for the building of the mystery ship *Shangri-La*; the one-hour concert was held on the lawn of the power company, next to the post office, and stamps and bonds were sold both at the post office, which remained



Fifty-five members of the Vancouver (Washington) High School Band took jobs last summer with the Kaiser Company, spent eight hours a day building ships, gave concerts in lunch periods.

open for the occasion, and at the box office, during the concert; a public-address system was used in the sale. The most successful bond concert took place last September 28, in connection with the Third War Loan. Included in the total sale of \$10,062.75 were the \$1,000 worth of bonds and \$25 worth of stamps purchased by members of the band. On December 6 the band gave a "Remember Pearl Harbor" Concert as another bond drive. During the football seasons last year and this, the band presented patriotic drills between halves of the games, either saluting a branch of the armed services or doing letter formations in connection with the Third War Loan.

RUTHERFORD, N. J. This city of 18,000 people has a high-school enrollment of something less than 500. An average of 82—almost 16 per cent—apply each year for membership in the high-school band. The band for years has been an important asset and is holding up its record in line with the recommended procedures of the Program for Music Education in Wartime. Among the special activities which have been recorded for the Rutherford High School Band is a series of twelve "Music for Victory" concerts. For the past two summers those members of the high-school band who were in town and who did not work formed the nucleus of the Rutherford Community Band, which has presented six concerts each summer for community recreation. The first concert of each season was a feature of the Rutherford Independence Day Celebration. ♦ Since the very beginning of the induction program, the band has played at the departures of the men, alternating these appearances with another local band. For the past two years the annual concerts have been organized and promoted as "Victory Bond" concerts, the admission to which has been the purchase of at least one 25c war-savings stamp,

retained by the purchaser. These concerts will be continued as long as the need exists. ♦ Last spring the band traveled by bus and private car to Barringer High School, Newark, to play at the rally of war workers attending night school. The band also played for the opening of the second war loan drive in Rutherford. Other patriotic affairs in which the band took part were the nutrition exhibit of the Rutherford Chapter of the American Red Cross, dedication of the honor roll of the Borough of Rutherford, Rutherford Flag Day parades, and the Memorial Day parades of 1942 and 1943, which have rightly become Victory rallies. ♦ "The unquestionable willingness of our student musicians to do everything possible to further the war effort in their own small way," says Thomas N. Monroe, director of the band, "has been shown by their faithful attendance at all patriotic affairs for which the band has been engaged. This is evidence of the spirit of cooperation and patriotism."

STEVENS POINT, WIS. The war-service record of the P. J. Jacobs High School Senior Band began in October 1941, with a patriotic pageant staged at the football field. When the national guard returned New Year's Day (1942) at 2:30 A.M., with the thermometer twenty below zero, the band was on hand to greet the contingent at the station. "Our concert programs," states Allen G. Bostad, principal of the school, "have included community singing from February 1942, and special school assemblies have been held to teach the students service songs, patriotic songs, and war songs, using band accompaniment. These songs have been substituted at basketball and football games for the regular school or pep songs." Here we see another interesting commentary on the wartime activities of one of our small cities, far from the war

front, when we review the list of events in which the Jacobs High School Band has participated. The usual Armistice Day parades, bond rallies, bond auctions, etc., are listed, as are such events as Portage County rubber-salvage drive when "school was closed, but the band was out just the same." Then there was the Victory bond concert, when 1,000 school children sang service songs to band accompaniment. The songs were taught to the children at concerts given at the grade schools by the band. Incidentally, \$18,000 worth of bonds were sold at this concert. ♦ Other items include the American Legion Convention, the concert held to buy caps for the High-School Victory Corps members, the local civilian defense rally and police honor night, as well as "America at Play" presented by the athletic department and the band to show the students' fitness and ability. "Besides the various activities described," says Mr. Bostad, "the senior band has three pep bands—boys', girls', and mixed—that have played at service clubs and elsewhere to teach war songs and foster community singing. They have given similar aid at church conventions and patriotic rallies, and the city-sponsored Arms and Ammunition show in the summer of 1943. Any of the pep bands or the senior band are available at notice from a few moments to an hour. Solo players and ensembles appear at social clubs, and play for local radio stations and school programs. Director of all of our musical activities is Herbert L. Rehfeldt."

REDLANDS, CALIF. Wilbur H. Schowalter, director of music in the city schools and of Trinity Episcopal Church, reports that his school a cappella choir is the largest in six years and gave a Christmas program for twelve different groups, three of them soldiers in Army hospitals in the area. December 19, Sunday, the choir went to Palm Springs, about 75



INTERESTING NEWS

regarding recently published

TREBLE CHORUSES

TIPTOP A tiptop and timely program number for your treble (SSAA) chorus is Florence Martin's arrangement in radio idiom of **WHEN JOHNNY COMES MARCHING HOME**. You

and your chorus will be thrilled by the appreciative applause which will follow the singing of this unique arrangement in close harmony.—Order H. & M. Modern Choral Score No. 7010 (16 cts.).

HIGHLIGHTS Two other big-applause program numbers for your SSAA chorus are Harry Robert Wilson's catchy arrangements in radio style of **ROCK-A-BYE BABY**—H. & M. Modern Choral Score No. 7002 (20 cts.) and **ROW, ROW, ROW YOUR BOAT**—H. & M. Modern Choral Score No. 7003 (16 cts.). These are truly effective settings which will be highlights in your program.—Order by title and series number given.

A HIT A four-part treble number that will prove a hit on any program is the Johnsons' arrangement of **LISTEN TO THE MOCKINGBIRD**. You'll be surprised at the effects you can get with this modern arrangement of an old time favorite.—Order H. & M. Modern Choral Score No. 7007 (22 cts.).

MODERN There is nothing humdrum or ordinary about the two-part arrangements of the 32 sacred selections in the new H. & M. publication **THE TREBLE CHOIR**. Its texts are fluent; its music within comfortable range; its alto parts interesting and melodic. It provides descants for both upper and lower voices. It is modern but full of dignity and religious sincerity.—Order **THE TREBLE CHOIR** by Martin, Thiel and White (40 cts.).

NOBLE CAIN Anything Noble Cain does deserves attention. His new treble arrangement (SSA) of his original composition **LAND OF NOD** is no exception to this rule. It is a beautiful setting for Robert Louis Stevenson's well-known poem of the same title. Your treble chorus will enjoy singing it, and your audiences will give it a good hand.—Order H. & M. Choral Octavo No. 2074 (16 cts.).

STEPHEN FOSTER

"FOSTER SONGS TRANSCRIBED FOR TREBLE VOICES" by George Frederick McKay is a remarkable book. It provides refreshingly zestful treble arrangements of the favorites and some of the lesser-known songs of Stephen Foster. Simple modern piano backgrounds add to the two-, three-, and four-part choruses which are all in easy voice range. Contains 26 selections and a pageant using the songs (75 cts.).—Order by full title.

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miles to the south, for an afternoon program at the U.S.O. center. That evening the choir gave a concert in the Tomey General Hospital Recreation Hall and then sang carols in the wards for bedfast men. The other two hospitals at which the choir sang are within a 30-mile radius of Redlands and are occupied mainly by convalescents. The school buses are used in transporting the choir, under a special O.D.T. permit requested by the Army.

Plans were under way for the choir to go to Camp Young, out on the desert about 150 miles from Redlands, for a Christmas program, but at the time of writing no final report has been received.

GLEN ELLYN, ILL. The Glenbard Township High School Choir has made several distinctive contributions to the wartime program. The choir furnished the background of a coast-to-coast broadcast over WMAQ-NBC in the interests of the national high school scrap drive last January; has made a permanent recording of "Hymn of the United Nations" used by WBBM, Chicago, as the theme song of a weekly patriotic program; participated in various local events in connection with the community war effort. It is interesting to note that the choir sends a periodical news letter to all former members of the choir who are in the service, covering various matters of interest as well as the activities of the choir. Some of the members of the choir who are in the Army have written original music for Army use. These tunes were adapted for use by the choir at home and also over the radio. Raymond Carr is director of the choir.

SAN FRANCISCO, CALIF. This city supplied approximately one-third of the high-school students who harvested in the northern part of the state last summer. One elementary school of 300 registration purchased \$20,000 worth of War Bonds before 9:15 in the morning. This does not represent the savings of the children, but the interest which their relatives take in the project. Uncles and aunts from all over channel their purchases through Cabrillo Elementary School which now ranks No. 1 in the United States.

GRAND RAPIDS, MICH. The various organizations of the Department of Vocal Music of Union High School, Florence C. Best, director, presented a patriotic pageant-concert "War Songs on Parade" last March 16. The program was in nine parts, listed here with their component musical numbers as an example of one type of historical-program building: (1) Vocal Prologue—Indian Melody; (2) French and Indian War—"Alouette" (French-Canadian), "Rosa" (Dutch); (3) Revolutionary War—"Columbia, the Gem of the Ocean" (Unknown), "Toast to Washington" (Hopkinson), "My Days Have Been So

Wondrous Free" (Hopkinson), "Drink to Me Only with Thine Eyes" (Old English), "Yankee Doodle" (Unknown); War of 1812—"Blow the Man Down" (sea chantey), "To Anacreon in Heaven" (John Stafford Smith); Mexican War—"Juanita" (Spanish), "La Paloma" (Yradier), "Cielito lindo" (Fernandez); Civil War—"America" (Carey), "When Johnny Comes Marching Home" (Lambert), "Battle Hymn of the Republic" (Staffe); Spanish-American War—"America, the Beautiful" (Ward), "A Hot Time in the Old Town Tonight" (Unknown), "Maiden's Prayer" (Badarzewska), "Daisy Bell" (Dacre), "Stars and Stripes Forever" (Sousa); World War I—"Over There" (Cohan), "Roses of Picardy" (Wood), "How You Goin' to Keep Em' Down on the Farm" (Donaldson), "Pack Up Your Troubles" (Powell), "Home Road" (Carpenter); World War II—"Your Land and My Land" (Romberg), "Pledge of Allegiance" (Malotte), "I Am an American" (Schuster), "This Is the Army, Mr. Jones" (Berlin), "Angels of Mercy" (Berlin), "The United Nations" (Shostakovich). The various episodes and compositions on the program were dramatized on the stage by singing, dancing, and acting groups in costume, while the choral numbers were sung by glee clubs and chorus seated in the front of the auditorium, facing the audience. Program continuity was read by a narrator over a public-address system. The program opened with the R.O.T.C. presenting the school's usual flag ceremony and closed with the presentation by the R.O.T.C. of the flags of the United Nations. The World War I episode included the presentation of the Legion flag.

ATHENS, OHIO. "Our 335 girls and boys," reports Margaret Duncan, "enjoyed the contents of your first publication, *Songs for Schools at War*. May we please have a copy of the second collection, *New Songs for Schools at War*. My fifth grade sold stamps and bonds for the entire building and the community last year, totaling \$3,525. We're selling again this year. Singing throughout the school about stamps and bonds keeps us all conscious of doing our bit by buying."

SMITHFIELD, OHIO. The Smithfield High School Band, directed by Sylvester E. Amsler, recently gave a war-bond concert for the purpose of buying a Jeep. Total receipts were \$5,037.50 in bonds and \$64.50 in stamps—enough to buy not only a Jeep but two field ambulances and other small items, as well.

GARDINER, MAINE. The high school band has made a number of patriotic contributions, including participation in the flag raising at the shipyard, the airplane post dedication and meetings, public concerts, military review at airport in Augusta, and of course the usual Armistice and Memorial Day parades.

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Organization News and Reports

California - Western Music Educators Conference, Southern District. Officers: President—Ralph M. Holmes, Compton; Vice-president—Walter Grant Powell, Los Angeles; Secretary—Margueritte Rasco, Santa Monica; Treasurer—Wilma Doig, Fullerton; Director—Gertrude J. Fisher, Long Beach.

At the November 13 meeting, at which M.E.N.C. President Lilla Belle Pitts was one of the principal speakers, 170 memberships were taken in—the largest group enrollment reported to date in the membership drive. Several "100-percent" cities were reported at the meeting, among them Santa Monica, Glendale, and Redlands. A fuller report will appear in a later issue.

Central District Clinic was held December 4 at Kingsburg. Hosts were Elaine Heckman, Robert Ish, and Elwyn Schwartz. Theme of the program was "Music for Today." The clinic opened with a demonstration, lecture, discussion, and question-and-answer period on music appreciation, under Arthur C. Berdahl, head of Fresno State College Music Department. Streamlined sessions, ten to fifteen minutes in length were held on Wartime Music Use; Relation of School Music to Community, Church, Club Needs; Pocket Instruments; Use of Broadcasts of Music. A business meeting and an Ideas Clinic (exchange of ideas in equipment, method, or teaching), music by a fourth- and fifth-grade glee club and a flute ensemble, community singing, luncheon, and an afternoon Swedish Coffee Table completed the program.

William Knuth, general chairman of M.E.N.C.'s membership drive, came down from San Francisco to outline the purposes of the organization and make a plea for increased membership. A gratifying percentage of the 80-odd persons who attended the meeting enrolled in the Conference for 1944, some for the first time.

Officers elected at the meeting: President—Arthur C. Nord, Selma; Secretary—Treasurer—Helen Johnson, P. O. Box 306, Hanford. (Complete list not available at this writing.)

Bay District met November 23 in San Francisco, President Dorothy Ketman presiding. Speakers on the M.E.N.C. membership drive were California-Western President Vincent A. Hiden, Bay District Past President Charles Hayward, and Robert Choate, member of Bay District Board of Directors. Mr. Choate was chairman of a panel discussion of postwar problems. "Means of Developing a Functional Music Program in the Schools" was presented by Mrs. Lydia Boothby, San Jose State College. Anna Kyle, supervisor of music in Solano County, discussed "Possibilities of Developing Racial and International Understanding through Music." Charles M. Dennis, supervisor of music in San Francisco, spoke on "The Changing High-school Curriculum." Sterling Wheelwright of Stanford University discussed possibilities of the music program in college and community life. A junior-high-school glee club from San Francisco furnished the musical program. The meeting was attended by about seventy-five persons.

Oakland (Calif.) Teachers Association, Music Section, met in October, with Helen C. Dill, first vice-president of California-Western, as guest of honor. President Violet Cobb and Music Supervisor Robert Choate promised 100-percent cooperation in working for M.E.N.C. memberships.

Officers: President—Mrs. Violet S. Cobb; Vice-president—Marie Allen; Sec-

retary—Virginia Idol; Treasurer—Mrs. Rose J. Thomas; Advisory Board—Irene Balcom, Audrey Evans, John Darasch, Constance I. Frazier, Sylvia Garrison, Hazel Johnson, Lee Lykins. Editor of "Music Bulletin" (originated by California-Western M.E.C. President Vincent A. Hiden)—Helen Beesley Sines; Associate Editors—Jean M. Brier, Marie J. Jones, Gordon M. Minor.

Eastern Idaho Music Educators Association is holding its annual clinic January 26-28 at Pocatello or Idaho Falls (place not definite at time of writing). A band of 150 pieces, an orchestra of 100 pieces, and a chorus of 100 voices are taking part. Co-chairmen of the participating groups are: Clinic Band—Dewey S. Olsen, McCammon, 5th District; Evan Christensen, Rexburg, 6th District; Clinic Orchestra—Erling H. Erlandson, Malad, 5th District; H. L. Rindelsbach, Shelley, 6th District; Clinic Chorus—Wesley Baker, Montpelier, 5th District; Byron Jones, Idaho Falls, 6th District. An outstanding guest conductor will teach and direct the most important numbers of each participating group.

Officers of the Association: President—W. W. Brady, Rigby; Secretary—Marcell W. Bird, Sugar; Treasurer—H. L. Fawson, Pocatello.

Illinois Music Educators Association held a board meeting December 4 in Chicago. North Central Division President Hazel B. Nohavee was present and helped in the planning of the state membership campaign.

Northern Indiana School Band, Orchestra, and Vocal Association. Frederick Ebbs, Hobart, member of the Region Three Board of Control, N.S.B. O.V.A., replaces Delmar Weesner, retiring president of the Indiana group.

Kansas Music Educators Association met in Wichita, November 5-6. Officers elected: President—Catharine Strouse, Emporia; Vice-president—Everett Brown (re-elected), Kansas City; Secretary—Jeanette Floyd (re-elected), 2033 Oakland, Kansas City; Treasurer—Don Gieckler (re-elected), Topeka. Board of Directors—Gladys Nygren, Harold Palmer, Mary Alice Steelsmith, Martin Baker, Mrs. Anne Moore, George Younkman, Robert Darnes, Paul Allen. Kansas membership chairman in the current M.E.N.C. membership campaign is Aleen Watrous, sister of Alan Watrous, retiring K.M.E.A. president.

Minnesota Music Educators Association. The board of directors has reached a decision to resume sponsorship of the annual clinic, which was dropped last year because of wartime conditions. Several factors in the circumstances surrounding present-day music education are responsible for the decision, the most important of which is the fact that there are so many persons teaching public-school music today who have insufficient training for their new duties. Emphasis at the clinic will be placed upon: (1) aids to inexperienced band, orchestra, and vocal directors, (2) rehearsal procedures, (3) audio-visual materials, (4) properly balanced music curricula. The 1944 clinic will take place February 23-24 at the Schmitt Music Center in Minneapolis, with luncheon and dinner meetings at the Y.M.C.A. There is no fee to members for the clinic sessions.

Mississippi Bandmasters Association held a state high-school band clinic in Laurel, December 8-11. Approximately 33 high-school bands were represented by the 143 students participating. For

the purposes of the clinic, students were divided into two bands. An orchestra composed of teachers attending the clinic played at the Friday-evening reception. The clinic concert, given on Saturday evening, was open to the public.

The directors' meeting and business session voted in favor of holding a state contest in 1944 and of petitioning the Mississippi Education Association toward that end. Officers elected: President—E. A. Cornelius, Columbus; Vice-President—J. Stanley Arnold, Gulfport; Secretary—Frank Heard, Natchez (re-elected); Editor of the "M.E.A. Magazine"—Brother Romuald, St. Stanislaus, Bay St. Louis.

Missouri Music Educators Association, at its fall meeting in St. Louis, elected the following officers: President—N. H. Faulkenhainer, University City; Vice-president (band)—Ralph Shipley, Raytown; Vice-president (orchestra)—Burton H. Isaac, Kirkwood; Vice-president (vocal)—Alma Lunsford, Osage Beach; Secretary—Treasurer—J. R. Huckstep, Chillicothe; Board of Directors—Martha White, Clayton; Arthur G. Harrell, Jefferson City; R. E. Valentine, Kirksville; Mrs. Marguerite L. Gutekunst, Marshall.

Montana Music Educators Association. New officers: President—Stanley Teel, University of Montana, Missoula; Vice-president—Edmund P. Sedivy, Great Falls; Secretary—Steve Niblach, Helena; Treasurer—Evelyn Russell, Glendive.

New York State School Music Association. Secretary-Treasurer Frederic Fay Swift reports on the year 1943: "At a time when the war program has in many cases crowded out state school-music activity, the N.Y.S.S.M.A. is proud to report the completion of one of its most successful years.

"Because of transportation difficulties, the competition-festival programs were not sponsored this year. However, individual school festivals were held in several schools, with about 5,000 boys and girls participating. In many cases these festivals were so successful that it is planned to continue them even after the state-finals programs again become possible.

"In the fall, a series of seven All-state Concerts and Director Conferences was held. Seven bands, seven choirs, and four orchestras took part, with a total of 1,208 students from 143 schools participating. It is estimated that more than 350 music educators attended the Director Conferences. While this is far from prewar standards, it is most satisfactory as a wartime record.

"During the year, the N.Y.S.S.M.A. received a total of \$11,984.93, which has been spent in the state music program. Outstanding in the expenditures is an item of more than \$4,000 for the publication of the 'School Music News,' another of \$1,400 to publishers for music used in the All-state Concerts, and one of \$1,260 for guest conductors and critics.

"Within the past year the executive committee has lost Donald Chartier and Howard Hovey to the armed forces, and Paul M. King by death. At the present time the officers and executive committee are: President—Dean L. Harrington, Hornell; Vice-president, Bands—Elvin L. Freeman, Pulaski; Vice-president, Orchestras—Robert C. Grant, East Aurora; Vice-president, Choir—Frank Jetter, Amsterdam; Secretary-Treasurer—Frederic Fay Swift, Ilion; Past President—Arthur R. Goranson, Jamestown; Executive Committee—Wallace Doubleday, Lockport; Ebba Goranson, James-

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On December 27-28, the officers and members of the executive committee met in Syracuse. "In my opinion," writes Mr. Swift, "never have such far-reaching activities been outlined in such a short time."

Plans were made for a series of school festivals in areas of the state. These will be similar to the Sectional Competition-Festivals of prewar years with the exception that any school or group of schools in the state may sponsor such a festival. All students receiving Division I ratings in these events will be eligible to attend state finals contests for soloists and ensembles.

The state finals will be sponsored in four cities of the state. The programs will be held in May. The procedure for participation in these events will be greatly changed from that of former years. Each student in the instrumental events will be required to be able to perform eight scales (C, F, B-flat, E-flat, G, D, A, and chromatic). In addition, each student (using his music) will be asked to perform portions or all of a state required solo for his instrument. In the case of each instrument division, an easy, medium, and difficult number has been selected. Students may select any one of these numbers. Also, the student will be required to play from memory one additional solo. This must be taken from the national list as published in the "School Music Competition-Festivals Manual for 1943."

All students receiving Division I ratings in the state finals will be eligible for the N.Y.S.S.M.A. Scholarship Program. Through cooperation with music schools and colleges, the N.Y.S.S.M.A. will serve as a clearing-house for students who desire self-help while attending college for music study. In the words of the dean of one music department, "Under the plan, no student who is worthy and unable to attend musical college because of a lack of funds will be deprived of doing so." The N.Y.S.S.M.A. will cooperate with any college, conservatory, or university in the country in obtaining information needed to grant such scholarships. While the plan has not been in formal operation, several students who had received Division I ratings in the N.Y.S.S.M.A. Competition-Festivals in recent years have received scholarships and student aid in several colleges. In some cases, the N.Y.S.S.M.A. has served as the clearing-house through which such scholarships were granted.

Budgets totalling \$17,000 were approved for the 1944 program. This included an item of more than \$7,000 for the publishing of the "School Music News."

Plans were made for a Directors' Summer Clinic. This will be the third year that such a program has been sponsored. None was held in 1943. The program will be held in Syracuse, August 29-31. It is expected that 150 directors will attend. The program will be built around the performance and discussion of new music and new musical procedures.

Because of the success of the all-state concerts sponsored during the past two years, it was the unanimous opinion of the committee that such a program should be set up for 1944. This program, which reached 1,200 students in the past year, should reach at least 1,800 students in 1944, as the programs are extended to every area of the state. The title "Sectional All-state Concerts" has been approved.

It was decided to set up a special "in-service" membership for music educators in the armed forces. Such membership would include a subscription to the "School Music News" and would cost only one dollar per year.

In keeping with the M.E.N.C. membership drive, a resolution was passed offering the full use of the state organi-

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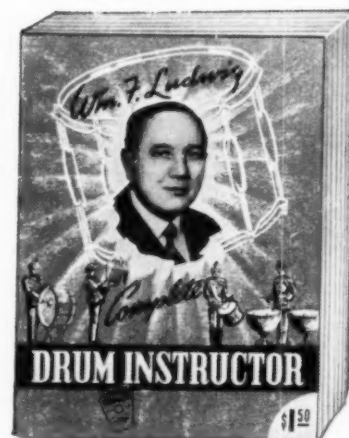
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zation in stressing this campaign. Mailings will be made to all music educators in the state, and each issue of the "News" will carry information regarding the value of such membership.

The second annual song-writing contest (last year conducted under the suggestions of the U. S. Treasury Department) will be sponsored this year. A committee comprising Frank Jetter (Amsterdam), Ralph Winslow (Albany), and Maurice Whitney (Hudson Falls) was appointed to administer this contest.

President Dean L. Harrington (Hornell) was instructed to work out details for the King Memorial. This will probably be a scholarship awarded in the name of Mr. and Mrs. Paul M. King who were killed in a railroad accident last September.

It was decided that under the constitution the officers would remain frozen in their positions until a state conference is held. Director members will be given an opportunity to approve this action.

The policy for 1944 was briefly expressed in these words: "For the past two years we have been satisfied to mark time—to keep up as many of our activities and programs as we were able. Now we march." It is estimated that at least 800 music directors, 10,000 students, and 400 schools will participate in the 1944 program. "This is small as compared with 1941, but it is an advance over, not a retreat from, 1942 and 1943," comments Mr. Swift.

Ohio Music Education Association held its fifth annual state-wide holiday meeting—a "Music for Victory" Conference—December 29-30 in Columbus. Speakers at the dinner meeting were DeWitt S. Morgan, superintendent of schools at Indianapolis, speaking on "Challenges to Education for Postwar America," and Russell V. Morgan, directing supervisor of music in Cleveland, on "Challenges to Music Educators for Postwar America." Edith M. Keller, state music supervisor, led the session on "Music Education in Ohio's Wartime Program," which included a panel on promotion of the recreation program in crowded defense areas and military districts, and to offset youth problems; reports from music teachers who are contributing through school and community activities to Ohio's wartime program; and a demonstration of recreational music. Panel workshops on the evaluation of materials and teaching procedures were held in the categories of elementary-school music (Cleoa Thomas presiding), junior- and senior-high-school vocal music (Joseph Leeder presiding), parochial-school music (Sister Anna Marie presiding), and instrumental music (William B. McBride presiding). Henrietta Keizer headed the session on "International Understanding through Music," in which were discussed the music of Old and New Russia (by Mrs. Peter Epp, former music teacher in the Ukraine), the music of Latin America (by Hilda Dierker), and the music of Underground Europe. President Gerald Frank presided at the dinner meeting, at which group singing was led by Kenneth Keller, director of music, Columbus.

A large clinic band composed of members attending the meeting played through new materials under the conductorship of outstanding music directors. Another feature of the instrumental clinic, which formed a regular part of the conference, was a string-orchestra session conducted by leading string teachers for the purpose of bringing members up to the minute on string methods and materials.

In conjunction with the O.M.E.A. meeting was one to organize the Ohio Chapter of the National Catholic Music Educators Association.

The December issue of "Triad," official O.M.E.A. publication, is its eleventh annual state-wide number. In it appear the 1943 revisions of the O.M.E.A. constitution; a calendar of "O.M.E.A. on

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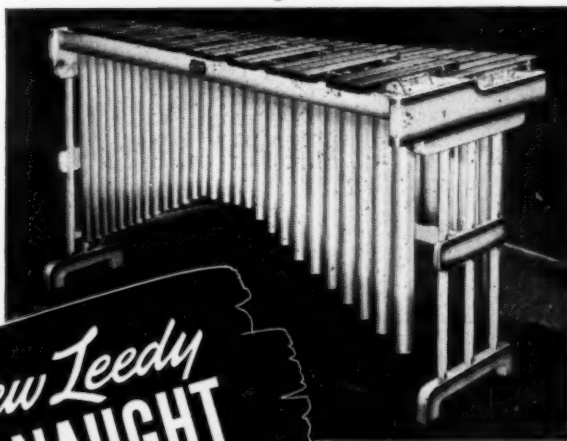
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the Air," prepared by Don Morrison, O.M.E.A. radio chairman; a listing of music films available from the Slide Film Exchange of the State Department of Education; as well as other important information for Ohio teachers. Howard F. Brown, executive secretary of O.M.E.A., is editor of this outstanding publication among M.E.N.C. affiliates.

Harry F. Clarke, O.M.E.A. chairman of instrumental affairs, at his own request has been relieved of the responsibility he has held for many years. The post has been taken over by D. E. Manring, long Mr. Clarke's assistant in this work.

South Western District, O.M.E.A., held its Fall Conference November 18 in Cincinnati. Eugene Goosens, conductor of the Cincinnati Symphony, spoke on "Ultramodern Music and Where It Is Going." Three members of the orchestra performed.

Oklahoma Music Educators Association will meet in February. President Chester Francis has gone into the Army, so a new president will be elected at that time.

Oregon Music Educators Association. Officers elected at December 4 meeting in Portland: President—Glenn Griffith, Eugene; Vice-president—Eleanor Tipton, Portland; Secretary-Treasurer—Genevieve Baum Gaskins, Corvallis Senior High School, Corvallis; State Elementary Chairman—Lillie Darby, Klamath Falls; State Vocal Chairman—Jean Elizabeth Acorn, Portland; State Instrumental Chairman—Lynn Michel, Hillsboro.

Greater Dallas School Band and Orchestra Association will hold its Sixth Annual Music Festival this year in three sections: (1) The Solo and Ensemble Contest, to be held March 11, is open to members of high-school music organizations. Guest judges will evaluate their achievement on a rating, not a competitive basis. (2-3) The Festival proper will take place the first two week-ends in May. On May 6-8, the junior and senior high schools of Dallas, one junior and one senior high school of Highland Park, and private and parochial high schools in the Dallas area will present school bands and orchestras before a nationally known critic-judge as yet unannounced. On May 8, the All-city Orchestra, assisted by the North Dallas A Cappella Choir, Helen Harrison, director, will give the concluding concert of the instrumental division of the Festival. The guest "clinician" will conduct the orchestra. On May 13, the Choral Division (a new feature this year) will present choral organizations of junior and senior high schools before a clinic judge well known in the choral field.

Climaxing and closing the Festival will be the Annual Pageant, presented at Dal-Hi Field, which seats 22,000. Pep squads, massed bands, and massed choral groups from all high schools will participate in a colorful patriotic program.

Host to the Festival, as usual, will be Southern Methodist University. Division events will be held in McFarlin Auditorium at the University.

Officers of the Greater Dallas School Band and Orchestra Association: President—Emerson Burroughs, Highland Park; First Vice-president—Earl Ray, North Dallas; Secretary—Mrs. A. R. Rockefeller, Highland Park; Treasurer—Otto Michels, Dallas; Executive Committee Member—George Royster, Dallas. Festival Committee Chairmen: Festival

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Final report on the Fifth Greater Dallas Music Festival, which took the form of Victory Concerts—48 of which were given in as many schools, including a state-wide broadcast—is that more than \$626,000 worth of war stamps and bonds were sold as a result.

Eastern Washington Music Educators Association met October 25 to hear Superintendent Pearl A. Wanamaker speak on "Music in Washington Schools in Wartime," a group of musical numbers by a girls' sextet from West Valley High School, and a demonstration on "beginning strings" by George Kyme of Lewis and Clark High School. Plans were discussed for the holding of a music clinic in connection with the December meeting. (At this writing, the report of the December meeting has not yet come in.)

East Central Wyoming Music Educators Conference will hold its annual music festival at Torrington, April 14-15. Chairman of the event is F. Leon Carroll, director of music in the Torrington schools.

Southwestern Music Educators Conference. Gratia Boyle, president of the Southwestern Division of M.E.N.C., has instituted a news letter which will appear every two months "to help music educators in our seven states become a little better acquainted, to promote music education through the membership campaign of the M.E.N.C., and to have a stronger feeling of unity in our own Southwestern area."

Region Seven, N.S.B.O.V.A. Dates of the vocal clinic, announced last issue, have been changed to March 28-30; the clinic will be held in Memphis, Tenn. Dates of the band, solo, and ensemble clinic, to be held at Louisiana State University, remain as announced: February 3-5.

National Catholic Music Educators Association. The board of directors held its second meeting in Chicago, in October. Fourteen members, representing as many states, were present. Sister Antonine announced that the total number of active and nonactive members was 454, in addition to 10 contributing members. A committee is studying the question of affiliation with the National Catholic Education Association. It was reported that seven states had had at least a board meeting: Illinois, Indiana, Iowa, Minnesota, Missouri, Ohio, Wisconsin.

The N.C.M.E.A. will meet in St. Louis, March 2-3, in conjunction with the biennial meeting of M.E.N.C. The purpose is primarily to adopt officially the constitution and to hold the first official election of officers. The program is as follows: March 2—Executive Board Meeting (9:00 A.M.); State Executive Secretary Meeting (10:30 A.M.); General Session, Harry Seitz, Detroit, chairman (1:30 P.M.); March 3—Missa Cantata, Sister Rose Margaret, C.S.J., St. Louis, in charge of arrangements (8:30 A.M.); General Session (on teacher training) Sister M. Xaveria, O.S.F., Milwaukee, chairman (10:00 A.M.).

Present national officers: President—Harry Seitz, Detroit; Vice-president—Sister M. Xaveria, O.S.F., Milwaukee; Secretary—Sister M. Estelle, O.S.B., Chicago; Treasurer—Sister M. Antonine, O.P., River Forest, Ill.

The Missouri Unit met at St. Louis, November 26-27. Schools of the area and members of the St. Louis Symphony cooperated in the various sessions and musical programs, clinics and demonstrations.

Missouri Unit officers: Executive Secretary—Sister Rose Margaret, C.S.J., St. Louis; Vice-Executive Secretary—John Yonkman, Jefferson City; Recording Secretary—Brother Theodore, F.S.C., Clayton; Treasurer—Brother Francis Mueller, S. M., St. Louis.

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In-and-About Chicago Music Educators Club met in Chicago on December 4. North Central President Hazel B. No-havec was guest speaker, on the subject "Music Education—Present and Future." The Thornton Township High School Madrigal Singers of Harvey, Ill., sang Christmas carols under the direction of Walter Armbruster. Seven-year-old Lonny Lunde played a group of piano solos.

Officers, reelected at spring meeting, 1943: President—Beulah I. Zander, Elmwood Park; Vice-president—Sarah O'Malley, Chicago; Secretary—Helen Cravener, Chicago; Treasurer—Arthur W. Seith, Argo. Directors: Walter S. Armbruster, Harvey (reelected); Jessie Carter, Chicago; Lloyd W. Cousins, Evanston; Margaret Dirks, Wheaton (reelected); Alice Doll, Oak Park; Lula Kilpatrick, Western Springs (reelected); Eileen Mannion, Chicago; Mary McKay, Wilmette (reelected); R. Lee Osburn, Maywood (reelected); Margaret F. Pouk, Aurora (reelected); Ina Mae Sanders, Hinsdale (reelected); Lillian L. Schaefer, Chicago (reelected); Ann Trimmingham, Maywood; Robert J. White, East Chicago; Alice G. Whitmire, Chicago.

Spring meeting: April 1, Chicago.

In-and-About Cincinnati Music Educators Club. Henry Cowell was presented in a lecture-recital "American Composers and American Music" on January 15. His program included his own composition "Tales of Our Countryside," in which he employs his celebrated tone clusters.

National Capital In-and-About Music Club held its first meeting of the season in Baltimore, December 4. The first morning period was devoted to a symposium, "Music Education in the War and Postwar Periods," conducted by music educators from Maryland, Virginia, and the District of Columbia. After the symposium the club attended the first Young People's Concert of the Baltimore Symphony Orchestra. Nancy Larrick of the Education Section, War Finance Division, U. S. Treasury Department, was the principal speaker at luncheon.

Officers omitted from listing in September-October issue: Secretary—Mar-

garet A. Binns, Greenway Apts., Charles and 34th Sts., Baltimore; Directors — Ernest G. Hesser, Baltimore; Franklin Jackson, Washington; Edna Shaeffer, Harrisonburg, Va.

In-and-About New York City Music Educators Club. At the meeting on December 18, club members joined in an impromptu performance of the Christmas section of "The Messiah," in which orchestral and choral numbers were conducted by members of the group. Harry Wilson of Teachers College, Columbia University, was in charge of arrangements. The program also included music by the Teachers College Singers and Christmas carols by the general assembly.

In-and-About Philadelphia Music Educators Club. On October 30 the club held a memorial meeting to its founder and leader, George Leroy Lindsay, former director of music in the Philadelphia schools, who died last August 25 (see September-October issue). Through the courtesy of the Theodore Presser Company, each member present was given a George Lindsay brochure, containing a recent photograph, a biographical sketch, several of Mr. Lindsay's vocal publications, and a memorial written by Frances Elliott Clark. Eulogies were given by Francis Cooke, Franklin Dunham, John H. Jaquish, and Mrs. Clark. At intervals throughout the meeting the entire club participated in the singing of compositions by Mr. Lindsay. As a special school contribution, Marianne Carneglia, a student at Frankfort High School, Philadelphia, sang one of Mr. Lindsay's latest compositions, "The Dreamer." Guests of honor were Mrs. Lindsay and daughter Mary Louise.

Elkhart (Indiana) Public Schools will sponsor a short-course music workshop at Elkhart High School February 3-5. The workshop is endorsed by the Executive Committee of Region Three, N.S.B.-O.V.A. Discussion leaders and speakers will include representatives from all states of the Region. For information address David Hughes, chairman, Elkhart High School, Elkhart, Indiana.

Do You Have the Answers?

State Songs: Will you please send me information which you may have available on state songs. I am particularly interested in having not only information regarding the songs and where they may be procured, but also a short history of each of the songs.—J. F. H.

Tests and Measurements: I am interested in securing information regarding musical tests and measurements for the elementary grades and high school. Where can I secure samples of published tests, and who can give me information regarding the advantages and disadvantages of the various methods of procedure?—I. W.

Honorary Music Societies: What can you tell me about honorary music societies? Is there any national setup for such a society? We are receiving inquiries on the subject, and while we know of some of the manufacturing companies which have suggestions for points that may be given for various activities, we do not know whether there is a national organization or a national setup.—E. M. K.

Building Plans: We are in the process of planning a new high-school building which will be built as soon as

materials are available after the war. The planning committee has named me chairman of a subcommittee to present plans for the music department. Can you give me any help in the form of suggestions for procedure in planning and sources of successful plans? I will appreciate whatever you may have to offer.—G. G.

Kindly mail me one copy of Bulletin No. 17 of the Music Education Research Council, for which I am enclosing stamps to the value of 15c. We are drawing up plans for the erection of a large composite high and technical school. This school will contain two music rehearsal rooms, one for general music and the other for band and orchestra. I have been asked to report upon ideal equipment for these rooms, and any information you can supply or lead me toward will be gratefully appreciated.—J. N. E.

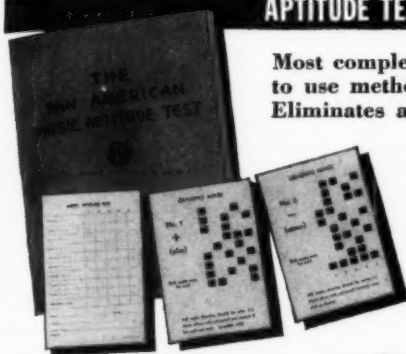
Appreciation: I have on hand your Official Committee Report #2 "Graded Courses in Music Appreciation for the First Six Grades." Has a report been made on music appreciation for the seventh, eighth, and ninth grades—junior high—and for senior high school? Are there any monographs or theses devoted to this subject?—H. E. R.

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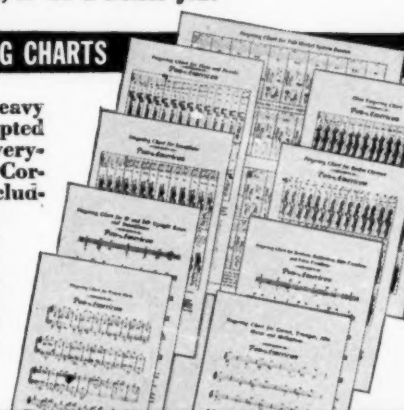
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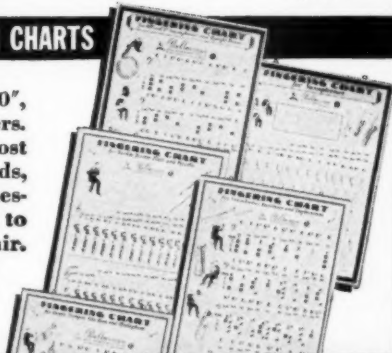
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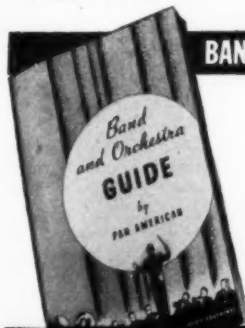
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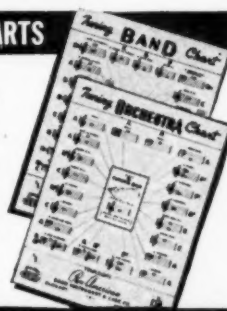
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Theresa Armitage Birchard

THE Music Educators National Conference has lost one of its most colorful and influential members. Theresa Armitage, wife of Clarence C. Birchard, passed away on December 17, after intermittent periods of failing strength extending over more than a year.

She was born and reared in Chicago. After graduation from high school and the city training school for teachers (now called Teachers College), she became a music instructor in the latter institution. When the Lucy Flower Teachers Training School was established, Mrs. Ella Flagg Young, then superintendent of schools, appointed Miss Armitage head of the music department. Thus early in her life she began spreading the gospel of richer life through music, which engrossed her to the moment of her death.

As early as her sixth year she became a radiant member of the children's chorus directed by William L. Tomlins which startled the musical world by the series of concerts given in connection with the World's Fair at Chicago in 1893. For several years she was associated with Father Finn in the development of the nationally known Paulist Choir.

Throughout her teaching, public and private, and her extensive editorial work she was always faithful to the inspiration that she as a girl had felt under the direction of Mr. Tomlins. She believed that it was natural to sing as an expression of one's inner life. This was evident in all her voice teaching. Whether it was with the unknown school child or with the renowned soloist such as Paul Robeson, she sought to free the voice by freeing the spirit.

Her devotion to fine music was the keynote of her life and of her career as a music educator, and it was natural, with her conception of song as the expression of the sincere inner self, that she should be very sensitive to the musical and human values of song. She was unerring in the selection of material, and steadfast in helping to raise the standards of school music. It was also natural that her belief in the preciousness of each individual being should make her a rare conversationalist and friend. She had that quality of making each person with whom she came in contact feel that he was worth while and that his ideas and powers should be respected. To meet her once was a stimulation to knowing her better.

Always looking forward into wider fields of influence through music, she was convinced that closer relations are needed between our country and South America, and in expression of that belief the last text she wrote for musical setting was the following:

SALUTE TO THE AMERICAS

North and South America,
Bounded by the same seas
A mighty twin fraternity
Of brotherhood are these.
The North sends greeting, brothers,
We pray to our God above
To keep the two Americas
In fellowship and love.

—PETER W. DYKEMA

Rural Music Program

OUR MUSIC PROGRAM in the rural schools of Shasta County, California, has progressed so satisfactorily in recent years that I am impelled to describe it, in the hope that it may encourage other rural districts.

In 1938 Mrs. Lucy Hunt began a campaign to introduce music into the rural schools of the county. She visited these schools, talked with trustees, teachers, and parents, and when the schools opened in the fall she had succeeded in persuading the boards of seventeen schools to include the services of a traveling music teacher in their budgets. Most of these schools provided for one visit a week lasting one and a half hours. In a few schools the classroom teacher was able to carry on music classes the other four days with a program suggested by the traveling instructor. The program included classroom vocal music and appreciation, some folk dancing, rhythm band and instrumental instruction. The guitar was the favorite instrument that first year, because it was the only instrument in many of the homes.

By the end of the spring term, people of the various communities were so pleased with the improvement shown by the youngsters that word spread from district to district and a number of schools that had not had the service asked for demonstrations of these musical activities. By the opening of the fall term it required the full-time services of three music teachers to visit all the schools desiring instruction. Many new schools had entered the program; many old ones had increased the amount of time allotted.

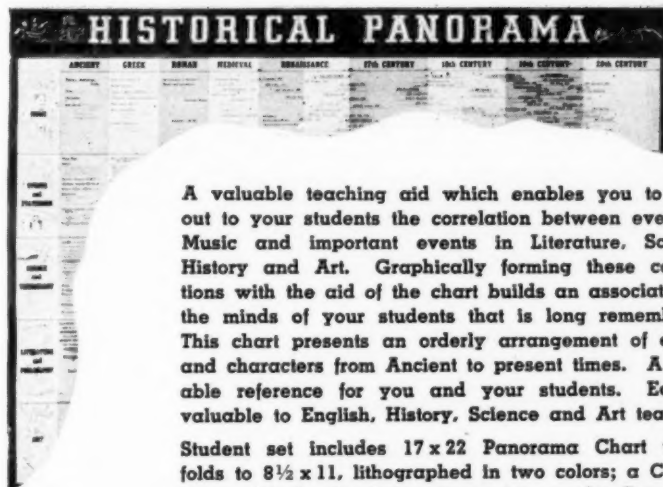
The schools opened in 1939 with three traveling teachers. In September of 1940 a fourth teacher was added to the staff, and in 1941 a fifth member was added who taught three days a week. In the spring term of 1943 we had reached the point at which the demand was greater than our available supply. Two of our staff had been appointed to higher positions in the county, one, Mrs. Hunt, having been elected county superintendent of schools. This situation, added to the difficulty in finding music instructors, left us searching for yet another teacher.

As we began the new term last fall, we were happy that our staff included six full-time and two part-time teachers serving a total of sixty-three schools. In contrast to the seventeen schools served that first year with only weekly lessons, there are now over three times that number, many of them planning three lessons each week.

And now to mention that very important element in the development of any program—the cost. The average one-room school pays one hundred dollars each year for an hour and a half of instruction a week from the visiting teacher. In large schools where the teacher may spend as many as twelve hours a week, the rate is lowered in consideration of the fact that the teacher need not travel as much as she would in dividing the twelve hours between several smaller schools. Each teacher's assignment is planned so that she arrives at a fair balance of near and far, large and small schools.

[TURN THE PAGE]

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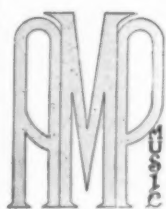
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This year the county is employing a supervisor who will correlate the work of the music teachers and assist the schools without special instructors to follow as nearly as possible the standard requirements for classroom music.

We feel that we have come far from that first year, when learning to chord on the "gittar" was the pride of pupil and parent. Many parents in rural districts have become interested in their children's musical progress and have bought standard instruments. In most districts we are able—by combining the instrumental classes of several small schools—to achieve an orchestra that is fairly well balanced and in which all choirs are represented. The large majority of children in our rural schools now are receiving a well-rounded music education, and I have visited not one school in which the children were not gaining pleasure out of all proportion to the amount of money spent upon the program.

We are proud, as we begin our sixth year, to have the principals of our high schools tell us that each year their music classes have grown noticeably in both size and quality.

—MURIEL B. LOGERWELL

Pioneers

2. WALTER BUTTERFIELD

TO THOUSANDS of music educators throughout the United States the name of Walter Butterfield is synonymous with music education and the Music Educators National Conference—with connotations of whitefish and woods and deer hunting and all the things we associate with nature and life out-of-doors.

It was no surprise, therefore, when announcement was made some months ago that Walter Butterfield, after a rich life of service, had retired from the ranks of active music educators to live the life of a "gentleman farmer." With his charming wife Alma he has settled on an old farm "way down" in the southeastern corner of Maine, the state which was the homeland of his father's family and to which Walter always retired for rest and relaxation.

To tell something of Walter Butterfield's life of splendid service in the field of music education is peculiarly pleasing to me, for I have known him since he was a very young man just beginning to teach music in a group of small Cape Cod communities. I was then associated with Walter's father and Luther Whiting Mason in writing some school music books. Walter came by his musical abilities naturally, for his father was one of the leading music educators of his day, and his mother was a distinguished professional singer.

Mr. Butterfield's music education was largely under the best private teachers of New England. He later took summer courses at Cornell and at New York University, subsequently returning to both as a teacher. He also taught at Rhode Island College of Education (which awarded him the doctorate degree), was head of music for five summers at Rutgers, and was a member of the Music Committee at Brown University. He is

an active member of the American Academy of Teachers of Singing, Past President of the In-and-Out Club of Boston, Charter Member of the New England Music Festival Association, and Past President of the Music Educators National Conference.

Following his early experiences on Cape Cod, young Butterfield went to Portland, Maine, where he became widely known for his operettas, orchestras, and fine school concerts, then to Manchester, New Hampshire, where he included big pageants in his scheme of school music development.

But it was in Providence, Rhode Island, that his splendid musicianship and exceptional powers of organization brought him to the forefront of American music educators. Beginning with three assistants, he left a faculty of forty-five. Notable among his achievements there are the annual children's concerts with their mammoth audiences of 20,000 to 30,000.

Walter Butterfield has given generously of his strength and inspiration as a conductor of bands, orchestras, and choruses throughout New England. For many years he conducted the Rhode Island All-State Chorus, the All-Vermont High School Chorus, and the All-New England High School Chorus.

But this record of achievement, as imposing as it is, cannot begin to measure the influence exerted by his kindly, buoyant personality, his artistic and professional integrity, and his strong, sincere character. He has done a great work and well deserves his rest. But he will be missed in our councils and on the "firing line."

—OSBOURNE MCCONATHY

No.hing but Sing

CONTINUED FROM PAGE NINETEEN

Surely these examples of actual situations help to prove the point made at the beginning of this article. For those teachers who have the idea that a truly fine listening attitude can be built by grinding out a record or two on the phonograph, let us once and for all time dispel such a thought. It is only by bringing children and music together in such a way that the children are actually *living* the music as they hear it (either through the imagination or through physical activity)—that true appreciation grows.

Singing is still in order, rhythm work is indispensable, creative activities are psychologically sound; learning to read music as a preparation for part singing and for instrument playing is entirely justifiable. All these are good, but in the end most people need most of all to learn to *listen* well; therefore, let us not neglect this important phase of school music experience.

And now for a closing cadence. . . . May our 1944 teaching philosophy embrace the idea contained in the definition of a musician given some years ago by an Englishman named Ernest Fowles: "A musician is a man who cannot live without music." Real music is an essential in the lives of today's children. Let it be our responsibility to help each one to become "a person who cannot live without music."

Bulletin Board

CONTINUED FROM PAGE TEN

Our Armed Forces. Publication of a revised edition of "Our Armed Forces," popular illustrated book written as an introduction to the Army and Navy for high-school students, is announced by the U. S. Office of Education.

The new edition of this source-book for high-school boys and girls brings them up to date on most recent changes in the regulations and organization of the many branches of the armed services. Three new charts showing the organization of the Army Ground Forces, the Army Air Forces, and the Army Service Forces have been added, as well as illustrations of Army branch insignia for officers and noncoms, and Air Force badges.

Over 110,000 copies of "Our Armed Forces" have already been purchased. The book was written by the Army, Navy, and U. S. Office of Education. Recommended for publication by the National Policy Committee of the High-School Victory Corps, it is issued through the U. S. Infantry Association.

Information in the book will answer many questions students ask about the history, background, and traditions of the Army, Navy, Coast Guard, and Marine Corps. It also suggests steps to take to prepare for the armed services. Other sections give detailed information on correct use of the flag, a glossary of service terms, and illustrations of insignia of military ranks and ratings. The WEFT Chart, a system for aircraft recognition, originally prepared by the Army Orientation Course, is included. Over 115 charts and photographs illustrate the text.

The 136-page "Our Armed Forces" can be ordered from the Infantry Journal, 1115-17th Street, N.W., Washington, D. C. Single copies, 35c; in quantities of four or more, 25c.

Review Index. This guide to professional reviews, now in its third volume, is published quarterly by the Follett Book Company, 1255 S. Wabash Ave., Chicago. Approximately eighty titles are listed in the subheading index, and about the same number of periodicals are reviewed—the Music Educators Journal among them. Clarence S. Paine, librarian at Beloit College Library, is editor, with Louise Smith of Beloit College Library, and Gladys Wiseman of the University of Wisconsin Library as assistants. The Review Index makes frequent reference to book and music reviews in the Journal, for which appreciation is expressed. However, the purpose of this item is to call attention to the fact that the Index is available—or should be—in all libraries. Subscription rate is \$5.00 per year.

Professional Problems of Women. Pi Lambda Theta National Association of Women in Education announces two awards of \$400 each for research on the professional problems of women, the awards to be granted on or before September 15, 1944. Any unpublished study on any aspect of the subject may be submitted by any individual, whether or not currently engaged in educational work, or by any chapter or group of members of Pi Lambda Theta. No study granted an award shall become the property of Pi Lambda Theta, nor shall the Association in any way restrict the subsequent publication of such a study, except that it shall have the privilege of inserting an introductory statement in the publication. Three copies of the completed study must be submitted by August 1, 1944. Address all inquiries concerning the awards and the form in which the final report shall be prepared to Miss May Seagoe, Chairman, Committee on Studies and Awards, University of California at Los Angeles.

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